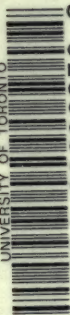


UNIVERSITY OF TORONTO

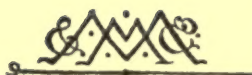


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A CATALOGUE RAISONNÉ

OF THE

WORKS OF THE MOST EMINENT DUTCH PAINTERS
OF THE SEVENTEENTH CENTURY



MACMILLAN AND CO., LIMITED

LONDON · BOMBAY · CALCUTTA
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THE MACMILLAN CO. OF CANADA, LTD.

TORONTO

A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters
of the Seventeenth Century

Based on the Work of

JOHN SMITH

BY

Cornelis
C. HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF KURT FREISE]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

VOLUME II

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PREFACE

As to the contents of this, the second, volume, I have little to add to what I said in the preface to the first. This volume is devoted to the painters of landscape with figures, Aelbert Cuyp and Philips Wouwerman. I had intended to include Adriaen van de Velde and Paulus Potter also in this volume, but the descriptive catalogues of Cuyp's and Wouwerman's works have run to such a length that I have had to change my plan. Van de Velde and Potter, although the catalogues of their works are finished, must therefore be deferred to a later volume in which masters who are akin to them in style will accompany them.

As I said in the preface to the first volume, I have not noticed pictures in museums and private collections which I do not regard as originals. I have omitted them partly to keep the work within reasonable limits, partly also to spare collectors the pain of seeing their pictures described as unauthentic.

Unfortunately it has come to my knowledge that many private collectors are annoyed even at finding that my notes on the quality and condition of their pictures are, as may naturally happen, not altogether full of praise. Thus I have been compelled as far as possible to suppress such criticism, so as not to risk depriving myself of the indispensable co-operation of collectors, without which the completion of the enterprise would be to some extent involved in doubt.

In regard to the question whether a particular picture is an original or not, I have, of course, continued to give a conscientious

opinion to the best of my ability. Of the pictures in private collections I have mentioned only those that seem to me genuine. But for the reason just assigned I have practised the greatest reserve in my remarks on quality and condition. I have only spoken freely about the pictures in public collections.

My assistant, Herr Kurt Freise, has prepared for the press the materials for the catalogues of both the masters included in this volume.

C. HOFSTEDE DE GROOT.

THE HAGUE, 1908.

TRANSLATOR'S NOTE

As in the first volume, the translator has, from personal observation, or with the assistance of others, been able to amplify the descriptions of a number of pictures in British collections, and to add notices of others that had escaped even the learned author's exhaustive search. Several pictures by Cuyp, which were brought to the translator's notice while the sheets were passing through the press, are described at the end of the Cuyp section (on pp. 244-246), but are numbered as if they appeared in their proper places in the body of the catalogue. In response to the suggestion of kindly critics, the translator has compiled an index of the painters and engravers mentioned in this volume; he trusts that this addition may be found useful. The translator has to express his gratitude to Mr. Humphry Ward, Mr. Arthur Kay, Mr. Herbert Cook, Mr. D. S. Meldrum, and Mr. James Greig, among others, for their courteous advice and help in the preparation of this volume.

EDWARD G. HAWKE.



DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-Life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.¹ Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures, the descriptions of which are lacking in precision, are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list, and assigned numbers with letters.²

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

¹ In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

² In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*



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SECTION VII

AELBERT CUYP

THE date of Aelbert Cuyp's birth was for long supposed to be 1605, on the evidence of a baptismal certificate wrongly assumed to be his. G. H. Veth has at last determined the true date as the end of October 1620, and published the discovery, with many other interesting details about the Cuyp family, in *Oud Holland*, vol. ii. This disposes of the difficulties presented by the earlier date, which seemed to show that his admission to the Painters' Guild and his marriage were unusually belated.

It was natural that his father Jacob Gerritsz Cuyp, himself a very capable painter, should have introduced his only son at an early age to the art which he practised. Whether Aelbert afterwards enjoyed the teaching of other masters, perhaps of his uncle Benjamin Cuyp or of Jan Van Goyen, or whether he spent his youth entirely in Dordrecht, there are no documents to show. But the second assumption is incorrect; so at least one may conjecture with tolerable certainty from the views of places which occur in several of his pictures. He must, for example, have seen Arnheim, Nymwegen, and the country round Cleves. One might also infer from the landscapes of rivers with steep rocky banks, such as, for instance, are preserved at Berlin and Rotterdam, that Cuyp in his later years travelled up the Maas and the Rhine. Besides the influence of the father, which is noticeable in the early works of Aelbert Cuyp and especially in the arrangement and handling of the portraits, the landscapes of his first period show in so marked a degree the characteristic peculiarities of his older fellow-countryman Jan Van Goyen, that for a long time they were confused with Van Goyen's pictures. Yet most of them bear Cuyp's full signature. The theory that Cuyp in his early years only signed his pictures with the monogram A. C. is false, but has long led stylistic criticism astray.

Cuyp was one of the few great artists whose works were prized by their own contemporaries, and who therefore had not to endure extreme poverty. He worked his way up to a highly respectable position in the society of his native town. He married in 1658 Cornelia Bosman, widow of Mynheer Johan van de Corput. He became deacon of the Dutch Reformed community in 1660, "Holy Ghost master" of the pesthouse of

the Groote Kerk in 1675-76, and a member of the high court ("hooge vierschaar") from 1680 to 1682. Cuyp died in 1691, and was buried on November 7 of that year in the Augustinian church at Dordrecht.

Cuyp's social position and his good fortune in money matters probably gave rise to the legend that he only painted for love. The fact is that he was a painter by profession and painted for money. But his art was really influenced by his worldly circumstances, both for good and for ill. It was influenced for good in so far that the artist's inner self, his genuine and heartfelt delight in nature, and especially in the beauties of his native landscape and its denizens, could find full and undisturbed expression. (That emotion is clearly visible in his works, and makes the mature examples—of which there is a very considerable number—wholly exceptional creations, full of purely artistic vigour and a profound love of natural beauty.) These qualities constitute a Dutch landscape, the like of which we should seek in vain among the works of other masters. Thus Cuyp is an important figure in the history of Dutch landscape-painting, although in its development he took an entirely independent line.

On the other hand, Cuyp may often have been constrained by his distinguished friends to attack problems which from an artistic point of view can only be solved with extreme difficulty. In equestrian portraits, sporting and hunting scenes, and the like, we may see even to-day how the ablest painters often fail. Cuyp would not, or could not, decline such commissions, though he probably did not undertake them with any enthusiasm. This accounts for the quantity of fatiguing work which was imposed on the popular artist. He was often compelled to adopt a sketchy style, and for this reason a large number of his pictures do not even confirm his old reputation in the sale-room. These mediocre works represent the master's art in the most frequented galleries on the Continent. But in the collections that are less well known, in England and more recently in America also, Cuyp appears in a very different light. His golden landscapes, flooded with sunshine and full of air, there draw all eyes. The thick green pastures beside streams crowded with boats, under seemingly illimitable skies in which great clouds float in a peculiar way—usually the dark body of the cloud is surrounded by sunlit edges, producing a very characteristic effect which we associate with Cuyp's name—and the sturdy cattle, which are artistically grouped and yet most naturally rendered, bear witness to the beauty of the Dordrecht landscape, and the air and sun of Holland. Such themes rejoiced the painter's heart, and the pictures that he produced in these moods arouse in the sensitive observer similar feelings of joy and gratitude and delight in life. It may be noted, in passing, that Cuyp usually introduces cows of a warm brown colour into his landscapes—a fact that influences their general tone. On Dutch pastures to-day the cattle are almost all black and white.

Cuyp's artistic relations with Van Goyen have already been mentioned. Van Goyen's example must have very soon stimulated the younger man, who was at heart a landscape painter. The landscapes which Cuyp painted under Van Goyen's influence are yellowish in tone and curiously unattractive in their subjects, representing as they do the dunes and heaths of Holland, with very slight relief, as a rule, in the shape of figures or

animals. But they give promise of the later artist, who was already succeeding in the effort to render the atmosphere, impregnated with moisture and irradiated with warm sunlight. It is easy to understand why the painting of figures and accessories attracted him more and more as an artist. His father had brought him up as a portrait-painter. He himself gradually extended his sphere of interests, and gave rein to his creative impulses. Men and animals, and especially cows, occupy more and more space on his canvases. His exact knowledge of the anatomy of the domestic animals around him, and his familiarity with their habits—and many rapid sketches testify to the ardour of his studies—enabled him to depict his beasts with unusual truth to life. These cows and oxen with their placid movements and their strong and simple contours contribute much to the peaceful and agreeable feeling induced by the treatment of the air and light. Then, again, the views of the Maas at Dordrecht, whether they represent a stately flotilla of gaily decorated boats in the summer sunshine or the crowds of skaters and sledge-parties in winter-time, must be counted among the most notable products of his brush. In front of these, the spectator forgets altogether the less sympathetic pictures that represent ladies and gentlemen riding or hunting, swimming their horses or exercising in the riding school, or, again, the pictures of cavalry skirmishes and sieges, the equestrian portraits, and also the few Biblical scenes. Less unpleasing on the whole than these are the still-life pieces or pictures of game and the like, of which the artist has made rich and tasteful colour-schemes. A few church interiors, too, render the play of light and the effect of atmosphere very skilfully. Even in his portraits Cuyp sometimes rises to the mastery shown in Rembrandt's early portraits—witness his portrait of a man in the National Gallery.

(Cuyp's technique was at first somewhat dry, but speedily developed into a naturally fresh and flowing style. He often painted with extreme cleverness and ease, without being beguiled into mere artistic sleight of hand.) Yet it cannot be denied that he was at times guilty of a certain looseness of handling and faults of drawing, especially in his proportions. His horses must, however, be excepted; their remarkably small heads were the signs of a special breed which is apparently no longer in favour. He made ample atonement for these deficiencies in the large number of his absolutely first-rate productions. The profound impression which these leave on the mind is not affected by the slighter pieces that he had to paint. His best works show the great artistic gifts, which express the simple, homely but profound nature of the artist and man who had an intense love for the homely beauties of his native soil.

Only a few of Cuyp's works are dated. The earliest date, 1639, occurs in the landscape in the Besançon Museum. Apart from the group of similar landscapes distinguished by a uniform tone of straw-coloured yellow, few of the pictures can be arranged chronologically. Cuyp's mature landscapes glowing with sunlight probably date from 1650. There seems to be no pictures which, to judge from the costumes, can safely be dated later than 1670-75. It must be inferred either that Cuyp painted less in the last fifteen or twenty years of his life, or, what is less probable, that in his later works he painted the costumes worn in his

earlier years. The great bulk of his pictures were undoubtedly produced between 1640 and 1675. A few etchings and a large number of drawings testify to his skill in these branches of his art.

PUPILS AND IMITATORS OF AELBERT CUYP

Cuyp had no school in the true sense, such as Rembrandt, Frans Hals, or Gerard Dou founded. The only painter, who is regarded with more or less reason as his pupil, was—

BAREND VAN CALRAET (1649—after 1715), an unproductive Dordrecht artist of little talent. He painted interiors of cowhouses in the style of his master, and, later, Rhenish landscapes in the manner of H. Saftleven.

When, almost a century after Cuyp's death, his pictures had won general esteem and his masterpieces were ranked with those of a Rembrandt, the individual character of his river landscapes, glowing with sunlight and enlivened with fine cattle, inspired the brothers Jacob (1756-1815) and Abraham (1733-1826) van Strij with a desire to imitate Cuyp. Their pictures, though at a first glance surprising and deceptive, were merely mechanical and uninspired pasticcios. They selected motives from different pictures by Cuyp and worked them up into new compositions, which had no relation to nature. They added nothing of their own, nor did they slavishly copy whole compositions. Their works, when painted, may have seemed very like the originals; but in the course of time their pictures have been so much affected by chemical changes that they can now be detected at once by a peculiar cracking in the surface of the paint, and can scarcely be confused any longer with the works of Cuyp. It is assumed that these painters did not imitate Cuyp with any intention to defraud collectors, but that their signatures have been replaced by other hands with the forged signatures of Cuyp.

In the nineteenth century the English painter T. SIDNEY COOPER (1803-1902) imitated Cuyp in externals throughout a long life, but with steadily diminishing success.

In view of Cuyp's extraordinary versatility, it is not surprising that this or that painter should have found a special field in which he produced work very similar to that of Cuyp. But there is no reason to infer a direct connection between such painters and the master.

Thus, for example, GIJSBERT D'HONDECOETER (1604-53) and GOVERT CAMPHUYSEN (about 1623-72) painted pictures of sitting hens, which in colour, lighting, and composition show a marked likeness to Cuyp's versions of the theme. Another painter, JOHANNES SPRUYT (1627-28-1671) shows in a recently discovered picture of "Ducks in the water among reeds," a notable affinity to similar pictures by Cuyp.

As Aelbert Cuyp's pictures have always been valued more highly than those of his father Jacob Gerritsz (1594-1651-1652), and of his uncle Benjamin Cuyp (1612-52), enterprising forgers have been tempted to erase the Christian name, replacing it by the letter A, in the signatures

on the father's portraits and the uncle's Biblical scenes and coast scenes. Such forgeries cannot be justified by any deceptive similarity between Aelbert Cuyp's pictures and those of his father and uncle.

In the case of two other artists, the still-life painter ALEXIS COOSEMANS (1627-89), and the portrait-painter ADAM CAMERARIUS (at work in 1644, died 1685), the accidental identity of their initials with those of Aelbert Cuyp has led to fraudulent dealings of the same kind, though there was no reason to suppose that those painters had any connection as pupils with the master.

With just as little reason, in the case of a whole series of other painters, pictures by them that are especially warm in tone, and that have often been covered with an unduly yellow varnish, are, without a shadow of justification, palmed off as works of Aelbert Cuyp. As examples may be cited:—The church interiors of Hendrik van Vliet (1611-12-1675), Anthonis Delorme (—1673), and Gerrit Houckgeest (about 1600-after 1653); the still-life pieces of Cornelis Lelienberg (before 1626-after 1672), Pieter van Noort (1592-after 1648), Pieter de Putter (about 1600-59), and even of Jacob Gillig (about 1636 (?)—1701); the cavalry fights of Cornelis Beelt (at work, 1650-60); the stable interiors, with a view through an open door of the great church at Dordrecht, by Hubert Ravesteyn (1638-91); the landscapes with cattle by Hendrik ten Oever (—after 1705), Anthony van Borssum (1629-30-1677), and Hendrik Mommers (about 1623-93). With all these artists the similarity to Cuyp is only superficial and obviously accidental. What they have in common with him is clearly to be traced to a common source in the general taste of the time, rather than to any relation as between pupils and a master.

Such a relation, however, may be assumed for a little group of painters of Rotterdam, which is near Dordrecht. LIEVE VERSCHUIER (about 1630-86), HENDRIK DE MEYER (before 1620-before 1690), and JACOB DE GRUYTER (working about 1663-89), delighted in painting, besides other themes, views of rivers with shipping, which are warm in tone, and in which brick-red and yellow, the colours most often used by Cuyp, are the dominant notes. It may be noted that at the Rothan sale a picture of this type by H. de Meyer was sold under the name of Cuyp. Lieve Verschuier was the best painter of the group. He showed a thoroughly original talent in his treatment of slightly agitated waters. The two other painters were weaker men.

LUDOLF DE JONGH (1616-97), was another Rotterdam painter, not without ability, whose pictures not seldom sail under Cuyp's flag. This artist in his portraits imitated the manner of Van der Helst, in his genre-pieces belonged to the Palamedes group, and in his hunting scenes endeavoured to render Cuyp's effects of sunlight. His peculiar method of composition, and the drawing of his horses and dogs, make it easy, however, to recognise his works.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

“Sm.” = Smith, “Catalogue Raisonné,” vol. v. (1834).

“Sm. Suppl.” = Smith, “Catalogue Raisonné,” Supplement (1842).

In the entries—

“Hoet” = “Catalogus of Naamlyst van Schilderyen, meet derzelven pryzen Zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in Wesen zynde Cabinetten uytgegeven door Gerard Hoet.” Two volumes. [Covering sales from 1676 to 1752.] (The Hague, 1752.)

“Terw.” = The continuation of Hoet’s work in a third volume, covering sales from 1752 to 1768, and describing the Royal collection at The Hague, by Pieter Terwesten. (The Hague, 1770.)

“Parthey” = “Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen.” In alphabetischer Folge zusammengestellt von Gustav Parthey. (Berlin, 1863-64.)

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CATALOGUE RAISONNÉ

1. **DAVID AND ABIGAIL.**—Portrait-group of a family. In the right foreground stands Abigail with three women, the asses laden with presents and their drivers. Opposite her, on the left, behind a balustrade stands David with a turban on his head, facing the spectator; he holds a lance in his left hand and rests his right hand on his hip. Behind him, to the left, are his armed followers. In all there are eight portraits. In the background is a hilly landscape. A picture similar in composition is in the Buda-Pest Museum (98).

Canvas, 64 inches by 84 inches.

Mentioned by Waagen (iii. 208).

Exhibited by Rupprecht, Munich, 1889, No. 39.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1597 (£168, C. S. Butler).

In the possession of the Paris dealer, F. Kleinberger.

In the collection of the Countess Vilma Festetics, Buda-Pest, from whom Höch bought it.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 50.

Now in the collection of Hans von der Mühll, Basel.

2. BATHSHEBA BATHING.—Bathsheba, who turns to the right, is bathing in a bath placed on the right in front of a fountain, which is adorned above with a Cupid riding on a dolphin. Her blue cloak hangs over a pedestal near a golden vase. In the background to the left David appears on his palace-tower, which has been suggested by the Dordrecht church steeple. The foliage is brown.

Signed in the centre; panel, $18\frac{1}{2}$ inches by 29 inches.

In the possession of the London dealer, Rutley, 1899.

Sale.—Madame E. Warneck, Paris, May 10, 1905, No. 31 (2250 francs, Kleinberger).

In the possession of the Paris dealer, F. Kleinberger.

3. The Prophet Elijah and the Widow of Sarepta.—In the background is the town, with some cows. It is of the master's best period.

Canvas, 56 inches by 68 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 15 (12 florins 5).

4. John the Baptist as a Shepherd.—The young shepherd, wearing a yellow tunic, is keeping sheep. The picture recalls in some ways the work of Paulus Potter.

Panel, 18 inches by 13 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 23.

5. THE ANGELS APPEARING TO THE SHEPHERDS. Sm. 236, and Suppl. 7.—To the right are grouped three shepherds with a large flock of sheep. In the foreground are cows, two of them brown, one of them white and brown, and one black. An angel descends in a flood of light from the sky. This picture shows very strongly the influence of the painter's uncle, Benjamin Cuyp.

Signed in the right-hand bottom corner, A. Cuyp; panel, $20\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Exhibited at the British Institution, London, 1831.

Sales.—Sir Simon Clarke, Bart., London, May 8, 1840 (£95 : 11s.)

Massey-Mainwaring, London, April 10, 1907, No. 507.

In the possession of the Paris dealer, F. Kleinberger.

5a. The Angels appearing to the Shepherds.—In a fine landscape.

18 inches by 27 inches.

In regard to this and the following pictures of the same subject the authorship of Aelbert Cuyp cannot be safely assumed. It is more likely that they were painted by Benjamin Cuyp, who counted this among his favourite themes.

Sale.—Amsterdam, October 12, 1768 (Terw. 679), No. 22 (20 florins 10).

5b. The Angels appearing to the Shepherds.

33 inches by 47 inches.

Possibly identical with the picture described by Parthey (i. 720) as in the Sierstorff collection, Driburg, and as the work of A. Cuyp, whereas it is by B. Cuyp; it measures $35\frac{1}{2}$ inches by $49\frac{1}{2}$ inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 115 (15 florins 10).

5c. The Angels appearing to the Shepherds.—[*See note to 5a.*] 34½ inches by 43 inches.

Sale.—Amsterdam, May 24, 1815, No. 15 (50 florins, Vinkeles).

5d. The Angels appearing to the Shepherds.—[*See note to 5a.*] The angel appears in a bright radiance, thus producing a good effect of light.

Panel, 35½ inches by 44½ inches.

Sale.—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 23 (100 florins, Roos).

5e. The Angels appearing to the Shepherds.—[*See note to 5a.*] At the foot of a hill in a hilly landscape is a shepherd with his family, surrounded by his flocks. They look at the heavenly light breaking forth from dark clouds. The colour is fresh.

Panel, 24½ inches by 33½ inches.

Sale.—Amsterdam, August 23, 1850, No. 6.

5f. The Angels appearing to the Shepherds.—[*See note to 5a.*]

Sale.—Bryant, London, 1865 (£90, bought in).

5g. The Angels appearing to the Shepherds.—Uncertain. The attribution is very doubtful.

Signed Cuyp; canvas, 51½ inches by 65 inches.

Formerly in a private collection at Söder, sold in 1859 (Parthey, i. 724, and ii. 863).

A picture of this subject by B. Cuyp, measuring 53 inches by 68 inches, is in the Hanover Museum.

5h. The Angels appearing to the Shepherds.—[*See note to 5a.*]

Panel, 36 inches by 46 inches.

Sale.—London, March 31, 1906, No. 113.

6. The Adoration of the Shepherds.—In grisaille. The attribution to A. Cuyp doubtful.

Panel, 35 inches by 46 inches.

Sale.—Amsterdam, October 27, 1874, No. 20.

6a. The Adoration of the Magi.—By one of the Cuyps. [Possibly identical with 7.]

Sale.—Gabriel de la Faille and Adriana van der Kaa, The Hague, October 5, 1746, No. 45.

7. The Adoration of the Magi.—Probably by Benjamin Cuyp. [Compare 6a.]

Panel, 39 inches by 55 inches.

Sale.—Coenraad van Heemskerck, The Hague, October 7, 1765 (Terw., 495), No. 9 (40 florins).

8. The Flight into Egypt.

18 inches by 24 inches.

Sale.—Mrs. Romilly, London, 1878 (£304 : 10s., Colnaghi).

9. **CHRIST ENTERING JERUSALEM.**—In the centre Christ, wearing a purple robe, rides to the right upon a she-ass, which is covered with a red cloth. In the road, before and behind Him, a crowd of people are casting down their garments and strewing palms. On the left some men have climbed trees to get a better view. In the background, to the right, on a hill, rise the towers of Jerusalem, whither the people are going in a long train. The picture has been a little over-cleaned. It is interesting but not attractive.

Signed in the left-hand bottom corner, A. Cuyp; canvas, 28 inches by 36 inches.

Mentioned by Waagen (iii. 286), and C. Hofstede de Groot, *Oud Holland*, xi. 138.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 95.

In the collection of Archibald M'Lellan, Glasgow, purchased by the Town Council, May 1856.

Now in the Glasgow Art Gallery, 1908 catalogue, No. 254.

9a. The Conversion of Saul.

Sale.—Amsterdam, January 24, 1763, No. 62 (2 florins, De Winter).

10. **The Conversion of Saul.** *See* Sm. 35.—A rich composition, finely painted, full of fire and striking effect. Probably by Benjamin Cuyp.

Panel, 27½ inches by 35 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 101 (325 florins, Keelman).

10a. **The Conversion of Saul.**—Doubtful whether by Aelbert Cuyp.

Sale.—D. M'Intosh, London, 1857 (£81 : 18s., Wellesley).

10b. **The Conversion of Saul.** Sm. 35.—Numerous figures and horses are thrown into confusion by the appearance of a bright light streaming from the heavens. Saul, dressed in scarlet, lies prostrate near the centre. His dapple-grey horse, with a blue saddle, bounds forward with fright. The soldiers around Saul are either lying down or running away; one holds a spear and presses his disengaged hand to his head. In the foreground are wild plants; in the background is a castle on a hill.

Signed to the right on a stone, A. Cuyp; canvas, 31½ inches by 43 inches.

From the subject and description the picture would appear to be by Benjamin Cuyp. His "Conversion of Saul," measuring 32 inches by 42 inches, is in the St. Petersburg Academy, No. 510. A second picture of similar size, on panel, was in the Blanken sale, The Hague, June 4, 1800.

Sales.—D. Pompe van Meerdervoort and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 269), No. 15 (13 florins).

A. and S. de Groot, The Hague, March 20, 1771 (21 florins, Zion).

London, 1807 (£304 : 10s., Gosforth).

T. Emmerson, London, 1829 (£155 : 8s.).

H. de Kat, Paris, May 2, 1866, No. 16 (1330 francs).

11. PHILIP BAPTISING THE EUNUCH.—Strongly influenced by Van Vliet's etching.

In the collection of Baron Gustave de Rothschild, Paris.

11a. Philip baptising the Eunuch.

Signed A. Cuyp ; canvas, 48 inches by 60 inches.

Sale.—Amsterdam, November 26, 1827, No. 14 (71 florins, Gruyter).

12. Philip Baptising the Eunuch. Sm. 36.—A hilly landscape under a splendid sunset. The eunuch in rich Oriental costume kneels on the edge of a stream, to be baptised by Philip. He is attended by several slaves. Two of them are on horseback behind the carriage, which is drawn by two white horses and shaded by a large canopy. On the opposite side the view extends over an open country, bounded by mountains.

Canvas, 43 inches by 64 inches.

Mentioned by Waagen (Suppl. 411) and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 108.

Sales.—Comte de Vismes (Sm.) or Page (Blanc), Paris, 1786 (6500 francs).

Le Bas Courmont, Paris, 1794 (40,800 assignats).

Duke of Buckingham, London, 1848 (£1543 10s., T. B. Brown).

In the collection of Sir Hugh Hume Campbell, Marchmont House, London, 1857.

12a. Philip baptising the Eunuch.

Sale.—Bryant, London, 1865 (£77 14s., bought in).

13. St. Sebastian.—With many accessories. [Pendant to a "Mercury" (16).]

Copper.

This picture and a "Mercury" were on the inner sides of the doors of an ebony casket inlaid with tortoise-shell.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 83.

14. A Hermit writing in his Cell.

Canvas, 9 inches by 7 inches.

In the Palace, Hanover, 1863 (Parthey, i. 720).

15. A Hermit in a River Landscape with Ruins.

Panel, 22 inches by 31 inches.

Sales.—Lady Page Turner and others, London, February 21, 1903, No. 82. London, March 31, 1906, No. 89.

16. Mercury.—Standing on a globe, with many figures at the back. [Pendant to a "St. Sebastian" (16).]

Copper. See note to 13

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 83.

17. Mercury and Juno.—In the foreground of a hilly landscape a herd of cattle are reposing. On the right Juno, beside her chariot drawn by peacocks, listens to Mercury's message.

Panel, 28 inches by 37 inches.

Sale.—Wasimski and others, Frankfort-on-Main, May 20, 1901, No. 35.

18. ORPHEUS CHARMING THE BEASTS.—Orpheus, dressed in a green costume and red cloak, sits on a hill to the right. To the left is a level plain with the Huis te Merwede in the distance. To the right is a clump of trees. It is an early work. Cuyp's authorship can be recognised in the treatment of the trees, the distance, the ground, the sky, and some animals, although the picture is badly hung and catalogued as "unknown."

Panel, 15½ inches by 21 inches.

In the Amalienstift, Dessau, 1877 catalogue, No. 267.

19. ORPHEUS CHARMING THE BEASTS. Sm. 196.—Orpheus, almost life-size, dressed in antique garb and wearing a laurel wreath, sits under a tree, playing a fiddle. He is surrounded by many beasts. To the right are a cow and a horse. To the left, near a stream with steep banks, are an elephant, camel, stag, two leopards, unicorn, ostrich, and others. A work of the master's maturity.

Signed in the full in the centre; canvas, 46 inches by 69 inches.

Mentioned by Waagen (iii. 480).

Exhibited at Glasgow, 1884.

Sales.—J. van Nispen, The Hague, September 12, 1768 (Terw. 670), No. 5 (171 florins).

Hendrich Verschuuring, The Hague, September 17, 1770, No. 38.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 37; it was there in 1834 (Sm.).

20. The Blind leading the Blind.

Round panel, 27 inches in circumference.

Sale.—F. Yeats Edwards and others, London, July 13, 1903, No. 4.

21. The Four Seasons.—Four female figures.

Panel, 36 inches by 27 inches.

Sale.—London, May 19, 1904, No. 93.

21a. True Love.

Sale.—Brussels, August 1, 1842, No. 21.

22. SIEGE OF A FORTRESS.—In the foreground to the right four cavaliers with a boy on a pony ride past a clump of trees on the bank of a stream which is seen to the left in the middle distance. On the left are four men carrying a burden on poles, with many small figures behind them. On the farther bank of the stream are a church and a fortress, from the walls of which cannon are being fired. The genuineness of the picture is wrongly questioned in the catalogue.

Signed in the left-hand bottom corner with the monogram A. C. ; panel, 14 inches by 18½ inches.

In the collection of Dr. August Fischer, Breslau.

Now in the Breslau Museum, Fischer bequest, No. 338.

23. PRINCE FREDERICK HENRY AT THE SIEGE OF BREDA (1637).—In the background to the left are the town buildings with the church tower. In the right foreground, the Prince trots forward on a cream-coloured horse, followed at some distance by two officers on horseback. In the middle distance to the left are numerous figures near some tents. In front of these to the right four men carry a litter on their shoulders ; these figures appear to be later additions. On the road to the right a peasant with a stick stands to watch the officers. The siege of Breda took place when Cuyp was seventeen. As this picture appears to belong to his mature period, it was painted from memory, or else it was an imaginative composition.

Signed in the right-hand bottom corner, A. Cuyp f. ; panel 14½ inches by 20 inches.

An exact replica, of somewhat smaller size, is in the collection of the Earl of Northbrook (24).

Sales.—Brussels, September 16, 1814.

Vicomte de Buisseret, Brussels, April 29, 1891, No. 25.

Huybrechts, Antwerp, May 12, 1902, No. 75 (10,600 francs, Hallijn for the Queen of Holland).

Now in the collection of the Queen of Holland, The Hague.

24. PRINCE FREDERICK HENRY AT THE SIEGE OF BREDA. Sm. 265.—The same composition as 23. "A clever picture of the master" (Sm.).

Signed on the left ; panel, 12½ inches by 16½ inches.

Mentioned by Waagen (ii. 187).

Exhibited at the Royal Academy Winter Exhibition, 1872, No. 162 ; 1889, No. 73, and 1903, No. 76.

Sales.—(Possibly) Casp. van Citters, Rotterdam, July 1, 1811, No. 7.

Charles Brind, London, May 10, 1849 ; it belonged to him in 1834 (Sm.).

In the collection of Thomas Baring, London, who lent it for exhibition in 1872.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 45.

25. PRINCE FREDERICK HENRY AT THE SIEGE OF BREDA. Sm. 145 and Suppl. 24.—The composition is almost identical with 23 and 24. But here the Prince rides a darker horse. Again, there is one flag on the front tent, and another on the third tent, whereas in the other pictures both flags are on the front tent ; and this tent also bears a garland on a cross-bar, which is wanting in the other pictures. [Pendant to 523.]

Panel, 12 inches by 16½ inches.

Sale.—Marquess of Bute, London, 1822 (£63).

In the collection of Lord Penrhyn, Penrhyn Castle.

26. PRINCE FREDERICK HENRY AT HEUSDEN.

Sm. Suppl. 22.—The Prince stands in the centre foreground, facing the spectator, with his hands resting on his staff. He listens to the report of an officer, seen in profile to the right, who faces him on the left; the officer is bare-headed and wears a cuirass over a buff jerkin. On the right, farther back, in front of tall trees, are a despatch-rider and a trumpeter, both mounted; beyond them are two men in black. A sentinel with a lance is posted at the door of a building, only part of which is visible. Soldiers are busily employed in the centre and the left of the middle distance. Two on the left converse with a girl; another sits near the cannon, protected by entrenchments, which are trained on the houses and church of Heusden seen in the distance. A dog lies near this soldier; another in the left foreground looks back at the first dog. It is a genuine work, although the style is unusual, and it is well preserved. "Painted in in the artist's finished manner" (Sm.).

Panel, 19½ inches by 23½ inches.

Probably identical with Sm. Suppl. 22, which was on canvas, measuring 23 inches by 23 inches. Sm. identified it with Sm. 30 (27). But the pictures differ too widely in size. Moreover, his description agrees exactly with that of the Amsterdam sale catalogue of April 26, 1904, and the size is nearly the same.

Mentioned by G. Glück in his work on the Tritsch collection, 1907.

Sold by Messrs. Smith to Netscher, before 1842 (Sm.).

Sale.—Amsterdam, April 26, 1904, No. 1092.

In the collection of Alexander Tritsch, Vienna.

27. **Siege of a Town.** Sm. 30.—In the foreground an officer converses with his commander. Behind them are two officers with a trumpeter and an officer on horseback. Soldiers and others are scattered in the middle distance and background, near some tents.

Panel, 18 inches by 42 inches (Sm. gives it as 16 inches by 24 inches).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 94 (405 florins, Delfos).

28. **THE MAAS AT DORDRECHT WITH A FERRY-BOAT.** Sm. 98.—On the left numerous vessels lie in a long line at the quay. Among them is a broad Dutch ferry-boat, full of people. Alongside of it lies a small boat, in which is seated an officer in a scarlet uniform, with another man with dark clothes standing behind him. A yacht and several other boats are in the river. It is a fine summer evening. This is one of Cuyp's masterpieces. "Of the very few pictures painted by Cuyp of this size and subject, the one just described is, perhaps, the most agreeable to the eye and feelings; as it possesses an agreeable warmth of tone, combined with the appearance of a genial atmosphere, free from that sultry and oppressive heat which sometimes predominates in his pictures." (Sm.).

Canvas, 46 inches by 66½ inches.

Mentioned by Waagen (ii. 316).

A copy from the collection of Mr. Guy Sebright was in the Royal Academy Winter Exhibition, 1907, No. 57; this was on canvas, measuring 43 inches by

65 inches, and was probably the picture shown by Matthew Anderson at Leeds, 1868, No. 898, and there wrongly identified with Sm. 98.

Exhibited at the British Institution, 1815.

Imported into England by Alexis de la Hante and bought from him (for £1300) by Sir Abraham Hume, Bart., who owned it in 1834 (Sm.).

In the collection of Earl Brownlow, Ashridge Park.

29. SHIPS ON A PLACID RIVER.—On the left is a landing-place in front of an inn shaded by great trees. Numerous persons are embarking in boats. In a fishing-boat in the foreground, a man is mending his nets; two other men in a little boat are setting their nets. On the right are several ships, one of which is firing a salute. This is one of the master's best works, in the style of the late Baron Ferdinand von Rothschild's picture (36), if not quite so sunny.

Canvas, 32½ inches by 59 inches.

Exhibited at the Royal Academy Winter Exhibition, 1889, No. 79.

In the collection of the Earl of Wemyss, Gosford House.

30. A PRINCE LANDING AT NYMWEGEN. Sm. 12.—

In the left foreground on the placid stream is a sailing-boat, seen almost end on; it is crowded with people. A boat is being rowed from the centre towards the right; in it are a prince and his suite, with trumpeters. Behind it to the right a stately fleet lies along the shore. At the back are seen the houses and church tower of Nymwegen. It is a sunny evening. This is one of Cuyp's masterpieces.

Canvas, 45½ inches by 66½ inches. [Pendant to 36.]

Mentioned by Waagen (ii. 48).

Engraved by J. Fittler, and in the "Stafford Gallery," No. 37.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 69 (1785 florins, Delfos); it was in this collection in 1752 (Hoet, ii. 490).

In the collection of Lord Francis Egerton, 1834 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 216.

31. A LANDING-PARTY: ON THE MAAS (Or, View near Dordrecht). Sm. 216.—By the bank to the right lie some fishing-boats with their sails up. In front of these are two boats, one of them carrying two sailors. In the foreground to the left a broad row-boat, seen in a foreshortened view, is approaching; it carries eleven persons, some of them men of distinguished appearance. On this side the river is seen in long perspective; its bank is fringed with low bushes and reeds. In the distance are numerous vessels, some of which are firing a salute. The effect is that of early morning in summer. A "superlative production," the "great charm" of which consists in its "illusion of salubrious warmth and serenity" (Sm.).

Panel, 28½ inches by 35½ inches.

Mentioned by Waagen (ii. 187).

Exhibited at the Royal Academy Winter Exhibition, 1871, No. 209, and 1889, No. 81.

Sales.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 14 (10,200 florins, Brondgeest for Verstolk).

In the collection of Baron Verstolk van Soelen, The Hague, acquired as a whole in 1846 by T. Baring, H. Mildmay, and Lord Overstone.

In the collection of T. Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 44.

32. VIEW ON THE MAAS AT DORDRECHT. Sm. 224.

—It is a fine autumn evening. In the left foreground is the Rotterdam boat, crowded with passengers. Some of the sails are hoisted, and a man on deck is beating a drum as a signal for departure. A small boat carrying five persons lies alongside; one of them, from his dress, appears to be a man of rank. On the right are two other boats, filled with people. In the distance to the right is the town of Dordrecht.

Canvas, 43 inches by 59½ inches.

In the collection of Abraham Robarts, 1834 (Sm.).

In the collection of A. J. Robarts, London.

33. VIEW ON THE MAAS: AT EVENING.—On the left is a large sailing-barge, full of soldiers. An officer embarks on her from a small rowing-boat. On the right are two other boats carrying numerous persons, and, farther back, are more sailing-barges, one of which is at anchor. To the right are seen buildings and a church, apparently at Nymwegen. The effect is that of a bright evening. The picture has perhaps lost some of its pristine beauty and freshness. It is akin to the pictures at Waddesdon (36) and Bridgewater House (30).

Signed, A. Cuyp; canvas, 42 inches by 59 inches.

Mentioned by Waagen (Suppl. 159).

Exhibited at the Royal Academy Winter Exhibitions, 1877, No. 137; 1891, No. 59; and 1903, No. 92.

In the collection of A. J. Robarts, London.

34. ON THE MAAS AT DORDRECHT. Sm. 200.—

Dordrecht lies in the right background. In front of the town a boat, carrying five persons and sacks of goods, is going towards the left. A large sailing ferry-boat is on the left; it carries many passengers, among whom is a man beating a drum. Alongside, to the right, is a rowing-boat with four men. In the middle distance are two ships in full sail, and other craft are visible beyond them. It is early morning. The picture appears to have been somewhat over-cleaned.

Canvas, 39 inches by 53 inches.

Mentioned by Waagen (Suppl. 89).

In the collection of the Marquess of Hertford, 1834 (Sm.).

In the Wallace Collection, London, 1901 catalogue, No. 138.

35. A LANDING-PARTY: ON A RIVER.—Apparently a person of high rank is landing from a boat. Salutes are being fired. A very fine picture.

Signed on one of the boats.

In the collection of Leigh Pemberton, Torry Hill, Sittingbourne.

36. A LANDING-PARTY: ON THE MAAS AT DORDRECHT. Sm. 13.—A number of ships filled with people lie at the

quay to the left. In the right foreground is a ferry-boat, alongside of which is a rowing-boat with two officers; another boat, carrying some commanding officers and three trumpeters, comes past. In the background is Dordrecht. It is a fine summer evening. "Both this and the preceeding (30) are glorious examples of art and of inestimable value" (Sm.). [Pendant to 30.]

Signed, A. Cuyp; canvas, $45\frac{1}{2}$ inches by $66\frac{1}{2}$ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 70 (1825 florins, Reus).

In the collection of Six van Hillegom, Amsterdam, 1834 (Sm.).

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

36a. Prince Frederick Henry with the Dutch Fleet off Dordrecht.

14 inches by 22 inches.

Sale.—Hendrick van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 160), No. 54 (13 florins 15).

36b. A Man of Rank embarking. Sm. Suppl. 44.—On the Maas at Dordrecht; the church and part of the town are seen in the distance. It is a fine summer afternoon. A man of rank, attended by several gentlemen and three trumpeters, is being rowed, from right to left, towards a ferry-boat, alongside of which is a rowing-boat. On the ferry-boat is a drummer. Numerous transports lie off the shore, beyond the town.

Panel, 16 inches by 23 inches.

In the possession of Chaplin, shortly before 1842 (Sm.).

36c. An Embarkation.

Panel, 15 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 199.

In the collection of the Duke of Buccleuch, 1872.

37. A Dutch Merchant having his Wares unpacked. Sm. 256.—A Dutch merchant, followed by three dogs, superintends the unpacking of his wares on the river-bank. He speaks to a man holding a basket on a case. Another man bends over another case, to unpack it. There are brambles and docks in the foreground, which is in shadow; one dog is lapping in a pool. The two standing figures are relieved against the clear sky and the water, which is dotted with numerous boats. Beyond is seen a village.

24 inches by $39\frac{1}{2}$ inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 270.

Exhibited at Manchester, 1857, No. 717.

In the collection of Edward Lloyd, Manchester, 1834 (Sm.) and 1857.

38. A WINE-MERCHANT'S SIGN.—Painted on both sides. On one side, two merchants are conversing near a harbour, while a man

repairs a cask ; on the other side, two men are tasting wine in a cellar. It is painted in a loose and sketchy style, but the colouring is delicate.

Signed on a cask in a cellar, "Cuyp"; copper, 18 inches by 20½ inches.

Bought in Paris, 1888.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 749.

39. A Cattle-Dealer (or, A Farrier). Sm. 31.—A peasant stands talking with a cattle-dealer, who holds by a cord an ox of a reddish-brown colour with white patches. Near them are a large tub and some musselshells. A fine picture. Sm. thought it an early work.

Panel, 13½ inches by 17 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 95 (237 florins, Delfos).

In the collection of M. van Loon, Amsterdam, 1834 (Sm.).

39a. A Cattle-Market.—With many oxen, and people buying and selling.

Panel, 23 inches by 32 inches.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 20 (200 florins, Lamme).

39b. Cattle-Market in a Village.—With many cattle and figures.

Sale.—Amsterdam, December 20, 1841, No. 10.

40. A HORSE-FAIR.—In the centre a trainer bestrides a grey horse which rears up with its head to the left. To the right, on the bank of a stream in which a boy is swimming, a man has dismounted to lead his horse into the water. His attendant, who is mounted and faces the spectator, lashes out with his whip at his master's horse to make it go on. On the extreme left, where a small portion of a building is visible, a man on a dark horse is trotting to the right, with a greyhound running in front of him. To the right of him is another rider. At the back, still farther right, yet another horseman is riding towards the left; he has a little boy on the saddle behind him and turns his head. On a low hill behind this man, a peasant woman holding a pitcher in her left hand converses with two peasants who stand to the left, holding a young man. Behind the woman to the right is a horseman, partly concealed by the ground. On the left some peasants are resting under trees. In the extreme left foreground a dog lies near the hat and clothes of the boy who is bathing. [Compare 520. Similar in style to 605 and 614.]

Signed in the left upper corner with the monogram; copper, 18 inches by 21 inches.

Sale.—Rikoff, Paris, December 4, 1907, No. 3 (8800 francs, Guttman).

In the Guttman collection, Paris.

40a. A Horse-Fair.

Sale.—E. Kilgour, London, 1859 (£35 : 10s., Pearce).

40b. The Horse-Dealers.—A trainer rides a grey horse at a walking pace past two cavaliers who converse with him. A youth and a boy have

dismounted from their chestnut horses. Near them are two dogs, one sitting up, the other lying down. In the background, to the right, a woman and a man, who is drinking, stand in front of a house near some trees. Along the edge of a stream to the left a dog runs beside his master, who bestrides a rearing horse. Farther away, two countrymen are walking. In the middle distance are trees and bushes at the foot of high rocks which rise up bright against a dark sky full of rain-clouds.

Signed with the monogram.

Sale.—Baron de Beurnonville, Paris, March 9, 1881, No, 248.

41. A Fishing Scene.

Mentioned by De Sonnevile, p. 87.

In the Fourché collection, Bordeaux.

42. PORTRAIT OF A MAN OF THE DE ROOVERE FAMILY, DIRECTING SALMON-FISHERS.—The scene is near Dordrecht. The man's name is known from the little coat-of-arms on his horse's forehead. He sits, facing three-quarters left, on a dark horse. He wears a bright red coat trimmed with gold lace and fur and a black hat with pink feathers, and carries a gold-hilted sword. He turns towards a fisherman who stands on his right holding up a salmon. At his feet are two salmon; to the right is a spaniel. In the middle distance a stream flows diagonally across the picture. On the nearer bank a group of fishermen pull in their nets. On the right, near them, stands a man of rank, seen in profile to the left; he wears a sword, and leans on his stick. A man comes running from the right, pulling a black horse along by the bridle. On the farther bank of the stream, a country-house stands in the centre with other buildings to right and left. Farther away are vessels, one of which is firing a gun. This is not an attractive work. The many parallel lines of the road, banks, canal, and so forth, as well as the big equestrian figure on the left, spoil the effect. But parts of it are good, such as the still-life group of fish; the sunlight is not badly rendered.

Signed in the left bottom corner, "A. Cuijp"; canvas, 49 inches by 61 inches.

Acquired in 1820 from O. Repelaer van Driel, Dordrecht (1100 florins).

Now in the Royal Picture Gallery, The Hague, 1907 catalogue, No. 25.

42a. Fish-Dealers.—On a sandy shore six persons are dealing in fish; near them is a grey horse. A fine sky.

Sale.—H. Rereaux, Antwerp, January 2, 1810, No. 6.

43. Fishermen.—A view of the walls of the town of Amersfoort. In the immediate foreground are some fishermen in a boat; they hold up some of the fish they have caught. In the middle distance is a vessel gaily decorated with flags; two men on her are drinking beer. In the distance figures are seen on a bridge and on the walls.

Canvas, 57 inches by 72½ inches.

Sale.—Amsterdam, May 16, 1877, No. 7.

44. The Fish-Dealer.—He wears a large brown hat. He carries

under his right arm a parcel of two pieces of salmon, and has five coins in his left hand.

Signed in full ; 22 inches by 18 inches.

Sale.—M. Vlierboom van Hoboken, Amsterdam, February 18, 1896, No. 87 (200 florins).

45. Salmon-Fishing.—A young man holds up a salmon to a horseman.

Signed, A. Cuyp ; panel, 42 inches by 31½ inches.

Sale.—Waterpark and others, London, June 12, 1897, No. 111.

45a. The Fish-Dealer.

Panel, 20 inches by 16½ inches.

Sale.—De V., Brussels, March 13, 1901, No. 13.

45b. The Fish-Market.—On the banks of a river fishermen are selling their catch. Several vessels are in the stream.

Signed in full in the right-hand bottom corner ; canvas, 23½ inches by 27½ inches.

Sale.—Einsiedel and De Jauru, Berlin, November 5, 1901, No. 111.

45c. Fishermen selling their Catch.

Panel, 19 inches by 36 inches.

Sale.—Duke of Marlborough, London, May 14, 1904, No. 83.

46. The Egg-Dealer.—In the foreground a young peasant has a basket of eggs on his arm and holds a cock in one hand. Near him are a girl carrying a jug, and a maid-servant, who leans over the half-door of a house and converses with the youth.

Panel, 33 inches by 29 inches.

Sales.—Jac. Snels, Baron van Deneke, The Hague, July 11, 1763 (Terw. 340), No. 29 (27 florins 5, H. Verschuuring).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 41.

J. Bergeon, The Hague, November 4, 1789, No. 8 (37 florins).

47. A Young Peasant with a Goose under his Arm.—The youth faces the spectator, and wears a broad-brimmed hat. He holds a goose under his left arm. In his right hand he holds a basket of eggs, inscribed "Mon oye faiet tout."

Panel, 13½ inches by 10 inches. [Pendant to 48.]

Exhibited at Amsterdam, 1867, No. 261.

Sales.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 26 (300 florins, with pendant, Lamme).

H. de Kat of Dordrecht, Paris, May 2, 1866, No. 19.

In the possession of the Amsterdam dealer, Gruyter.

48. A Young Peasant Girl.—Half-length. She wears a straw hat, and holds a basket of eggs and a cock.

Panel, 13 inches by 10 inches. [Pendant to 47.]

Sales.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 27 (300 florins, with pendant, Lamme).
H. de Kat of Dordrecht, Paris, May 2, 1866, No. 20.
Von Woyna and others, Bonn, March 1, 1898, No. 47.
Theobald Theobald and others, London, April 19, 1902, No. 109.

49. A Butcher's Shop.—In a butcher's shop the carcase of a fat ox is hung from a beam; near the open windows, in front of which are a table and a bench, lie the entrails, some malt, a pot, a knife, two bladders, and other accessories, with the flayed hide in the foreground.

Panel, 16 inches by 17 inches.

Sales.—Amsterdam, August 8, 1804, No. 39 (10 florins).
J. E. Grave and others, Amsterdam, May 5, 1806, No. 32.

50. THE MAN EATING MUSSELS (or, The Interior of a Blacksmith's Shop). Sm. 178.—In the right foreground, near the centre, of a smithy filled with implements, sits the blacksmith. He wears a yellow waistcoat, a leather apron, black breeches, and a black hat. In his right hand, which hangs down, he holds a knife; with his left hand he raises a mussel to his mouth. On a cask in front of him are a half-filled glass of beer and a dish of mussels. Behind the cask, to the smith's right, is the head of a laughing girl. Farther away is a boy wearing a black hat, a long white collar, a brown waistcoat, and a green apron; he rests his left hand on the cask and points with his right hand to the smith. To his right is a somewhat older girl, seen in profile to the left; she wears a grey cap trimmed with white, a white pinafore, and a purple skirt; she holds in her right hand an apple which she is eating, and in her left hand, which hangs down, a beer-jug of green-and-white earthenware; she looks with astonishment at the smith. On the extreme right in an open window, through which a gentleman holding a tall wine-glass looks in at the scene, to which another man—traditionally identified as Aelbert Cuyp—standing behind him laughingly calls his attention. On the left, behind the smith, are the forge and anvil on a block of stone. Farther away in the middle distance is a grindstone; at the back is the smith's man with a hammer. In the right foreground, in front of the cask, are a dog, an overturned basket, and other things; to the left are a jug, a cat, and a hen. The picture is not very attractive; it belongs to the artist's mature period, not to the early period as the Rotterdam catalogue, following Sm., suggests.

Signed in the left-hand bottom corner in white letters, "A Cuijp: fecit"; canvas, 35 inches by 43½ inches.

A somewhat smaller copy, on panel, measuring 20 inches by 30 inches and signed A. C., was in the possession of the Paris dealer, C. Sedelmeyer, 1898, "Catalogue of 300 Paintings," No. 6; it was described as genuine, and the various sales at which the original or the copy had appeared were noted together. This copy was in the Van Loon collection, Amsterdam; the sales, A. Febvre, Paris, April 15, 1882 (5250 francs); Baron de Beurnonville, Paris, March 24, 1883, No. 13 (2700 francs); F. Zschille, Cologne, May 27, 1889 (2960 marks, Baron von de Heydt); it was sold by Sedelmeyer to C. D. Borden of New York.

A second copy, by A. Lamme, is in the Dordrecht Museum.

Sm. appears to have compiled his description from the Borden copy, as he says the picture was on panel, measuring about 24 inches by 32 inches. He refers to another version in the collection of Charles Hanbury Tracey, and this was probably the original. No such picture occurred in the sale of Lormier, in whose possession Sm. says that it was formerly.

Exhibited at the British Institution, 1829.

In the collection of Charles Hanbury Tracey, 1834 (Sm.).

Sale.—Louis Viardot, Paris, April 1, 1863, No. 5 (2850 francs, Rotterdam Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 59 (old No. 54).

50a. A Man eating Mussels.

Panel, 20½ inches by 16½ inches.

Probably a copy of the Rotterdam picture (50).

Sale.—London, December 20, 1906, No. 132.

51. The Knife-Grinder.—He is trying the sharpness of a knife on his nail.

Panel, 12½ inches by 9 inches.

Sale.—Rotterdam, June 9, 1828, No. 5.

52. A WOMAN IN A KITCHEN.—The woman wears a blue dress with white collar and cap. She stands at a dresser, on which is a shallow tub containing meat and entrails; near it are some roots, a cabbage, and a large copper vessel with a red band. High up on the left hangs a red drapery; this and the hearth are very typical of Cuyp. The floor is paved with dark and light tiles. The face of the woman seems to be a portrait.

Signed in the right-hand bottom corner, A. Cuyp.

In the possession of Hugh P. Lane, Dublin.

53. Interior of a Rustic Dwelling. Sm. 116.—In the right foreground a woman is picking out a red cabbage from among several bundles of onions. Near her are a pot of milk and other objects. Farther back are two cows, one of them lying down. An open door at the back shows a sunny landscape.

Sale.—Lebrun, Paris, April 15, 1811 (2600 francs).

54. A Woman-Cook in an Interior.—In the right foreground a young woman stands behind a cask, scouring a kettle. On a table behind her are some dead pigeons, two cabbages, and a basket of apples. On the floor are pots, copper kettles, and other kitchen utensils. The room is highly illumined from an open door to the left.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 516.

Sales.—London, 1848 (18,000 francs).

Paris, 1856 (14,000 francs).

54a. Interior of a Cottage.—Casks and various vessels are grouped in the foreground. On the left are two boys near a pump.

Signed A. C.; panel, 17½ inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, 1883, No. 252.
In the collection of G. F. Wilbraham, 1883.

55. Interior of a Cottage.—On a wooden bench to the right are various vegetables ; on the floor are a full basket and cooking-pots ; near them lies the carcase of a pig, with a cock and a dog. A large opening in the wall leads to a sheep-pen. In the left foreground is a boy with a jug ; at the back is a milkmaid. A half-opened door gives a view of a town on the bank of a river with many boats on it.

Panel, 19 inches by 27 inches.

Sale.—Brenken and others, Cologne, April 1, 1886, No. 29.

56. The Interior of a Stable.—In a barn-like interior, full of cows, calves, hens, pigeons, and dogs, the carcase of a pig hangs on a ladder. By the open door to the left are a girl with a pail and two children.

Signed with the monogram ; canvas, 24½ inches by 27 inches.

Sale.—F. R. von Berthold, C. G. Hartman, D. P. Cepero, and others, Cologne, December 9, 1898, No. 41.

57. A CAVALRY SKIRMISH IN A HILLY LANDSCAPE.—In the left foreground a galloping horseman fires his pistol at an adversary, who springs to the left but turns and aims his pistol at the first man. Behind them others are fighting. One lies dead in the centre foreground ; his left foot remains in the stirrup of his grey horse, which dashes away to the right. In front of this group is another horseman with drawn sword, who looks round while his horse has stumbled on its knees. In the middle distance and background are trees and hills, and on the right is a placid stream.

The picture was once generally ascribed to S. van Douw, as in the Amsterdam catalogue of 1887 ; but this mediocre artist never painted a picture that came near in quality to this "Cavalry Skirmish." It has all the glowing colour of Cuyp, his characteristic types of horses and tree-drawing, and so forth. The signature was wrongly questioned in earlier editions of the Amsterdam catalogue.

Signed in the left-hand bottom corner, "A Cuyp" ; panel, 20 inches by 26 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 98 (91 florins, Van Leen).

From the National Museum, The Hague, 1808.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 743.

58. A CAMP BEFORE A TOWN.—On an island in a lake to the right is a castle of red brick with corners of hewn stone. In the centre foreground is a waggon with two grey horses. To the left is a brown horse. There are numerous persons in light brown dress. The effect of light is good, and similar, though inferior, to the other picture in the same collection (341). An early work.

In the collection of the Marquis d'Aoust, Paris.

58a. A Fight in a Hilly Landscape.

Panel, 20 inches by 26 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 527), No. 104 (20 florins 15).

59. Soldiers playing Cards in the Open.—Among them are an officer and a drummer, with accessories.

Panel, oval (?), 17½ inches by 17½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 618), No. 126.

59*. A Cavalry Fight.—In the foreground of a hilly landscape cavalry troopers are fighting. There are other horsemen.

Canvas, 52 inches by 70 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 29 (25 florins, Wubbels).

59a. A Fight between Cavalry and Infantry.

Sale.—Amsterdam, August 6, 1810, No. 142.

59aa. A Cavalry Fight.—In the foreground of a hilly landscape, on the outskirts of a wood, some troopers are fighting hotly. In the background numerous soldiers are on the march. [Compare 59c.]

Canvas, 43 inches by 58½ inches.

Sale.—P. van den Santheuvel and J. van Stry, Dordrecht, April 24, 1816, No. 8.

59b. Soldiers playing Cards in the Open.—Farther back are soldiers in camp. An officer and an escort ascend a hill.

Sale.—Beckford, Fonthill Abbey, 1823 (£388 : 10s., Sir C. Scott).

59c. A Cavalry Fight in a Hilly Landscape.—On the outskirts of a wood. In the background a troop of soldiers are marching up. [Compare 59aa.]

Canvas, 44 inches by 58 inches.

Sale.—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 106 (700 florins, Lamme).

60. A Military Officer on a Black Horse.—Near him is a dog, in a flat landscape.

Panel, 12½ inches by 10 inches.

Sale.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 23 (21 florins, Engelberts).

61. A Halberdier saluting an Officer. Sm. Suppl. 57.—In a landscape an officer on a grey horse rides up from the right; a soldier on the left presents his halbert. A warm evening. "An early production" (Sm.).

Panel, 9 inches by 12 inches.

In the collection of Henry Bevan, London, 1842 (Sm.).

61a. The plundering of a Fortified Place.—Soldiers on foot and on horseback are plundering. Many spectators look on.

Panel, 36 inches by 60½ inches.

Sale.—F. G. Baron van Lynden van Hemmen, and others, Amsterdam, November 10, 1846, No. 28 (39 florins 50, Roos).

61b. An Attack by Robbers.—[Possibly identical with 62a.]

Panel.

Sale.—Amsterdam, February 24, 1851, No. 66.

61c. Soldiers playing Cards in a Cottage.

Signed, A. Cuyp; canvas, 38½ inches by 32½ inches.

Sale.—Amsterdam, April 17, 1867, No. 142.

61d. A Cavalry Fight.

Signed; panel, 34 inches by 47½ inches.

Sale.—Graf Cajetan Brunetti, Vienna, January 12, 1871, No. 23.

62. A Cavalry Fight.—Two hostile troops are engaged in a hand-to-hand fight on the edge of a wood. Swords glitter and pistol-shots are fired. In the foreground a man in a cuirass with a red sash gallops forward on a grey horse, and fires his pistol. Another man lies on the ground. In the plain to the left horsemen are galloping. Farther back a squadron is drawn up.

Signed in the left-hand bottom corner, A. C.; panel, 14 inches by 18 inches.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 13.

62a. The Attack.—Near a hill overgrown with bushes some bandits attack three horsemen. Two of them take to flight while the third pulls up his horse in the foreground and waits. Their guide runs away. [Possibly identical with 61b.]

Panel, 19½ inches by 24 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 37.

62b. A Musketeer.—He wears antique dress, with a yellow doublet and plumed hat, and carries an old musket on his shoulder. He stands in the Bloemmarkt at Amsterdam. A full length. By Cuyp, or in his manner.

Panel, 26½ inches by 20 inches.

Sales.—Amsterdam, December 20, 1841, No. 8.

(Probably) London, March 18, 1898, No. 45.

62c. Cavalry with a Trumpeter.

Panel.

Sale.—Oxenbridge, London, December 9, 1899, No. 27.

62d. A Camp Scene with numerous Figures.

Panel.

Sale.—Oxenbridge, London, December 9, 1899, No. 29.

62e. A General on a Grey Horse.—With soldiers and peasants.

Canvas, 41 inches by 59 inches.

Sale.—S. Gist, London, December 3, 1904, No. 7.

62f. A Camp Scene.—Country people, horses, and a dog.

Canvas, 30 inches by 39 inches.

Sale.—Chr. Bushell and others, London, March 17, 1906, No. 130.

62g. Men playing Cards.—In a coast landscape with buildings.

11½ inches by 15½ inches.

Sale.—E. Schwabacher, London, May 7, 1906, No. 105.

63. Hay Harvest.—In a hilly landscape a man, woman, and child are resting. At one side are some cattle. In the background people are carrying hay.

Panel, 9 inches by 12½ inches.

Sale.—J. Caudri, Amsterdam, September 6, 1809, No. 11 (7 florins, Swanenburg).

64. The Harvest Month.—In the right foreground is a group of cattle. Farther back are some reapers. A church tower rises among trees in the distance. To the left are some houses, above which the moon rises.

Mentioned by Waagen (iii. 208).

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 410 (£58 : 16s., Meffre of Paris ("Art Sales") or Chippendale, according to the compiler's annotated sale catalogue).

64a. The Hay Harvest.—In the centre of the landscape is a waggon with two horses, one dark, the other grey. Country people are loading the hay. To the right are a horseman and others. Farther back on a little hill is the farmer on his horse, with labourers.

Signed in the right bottom corner, A. C.; panel, 20 inches by 24½ inches.

Sale.—Marquis de Salamanca, Paris, June 3, 1867, No. 82.

65. PARADING THE GARLANDED OX (or, Le Mardi Gras). Sm. 154.—On Ash Wednesday a great ox, adorned with garlands, is paraded by several persons, among whom is a man with a drum. An early and unattractive work of the master.

Panel, about 18 inches by 24 inches.

Mentioned by Waagen (ii. 285).

Sale.—Duke of Bedford, London, June 30, 1827 (£73 : 10s.).

In the collection of the Duke of Bedford, London.

65a. Peasants drinking.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 86), No. 94 (11 florins).

65aa. A Peasant Scene.—By one of the Cuyps.

Sale.—Gabriel de la Faille and Adriana van der Kaa, The Hague, October 5, 1746, No. 19.

65b. An Interior with Merry Peasants.

Panel, $23\frac{1}{2}$ inches by 29 inches.

Sale.—P. J. Snijers, Antwerp, May 23, 1758 (Terw. 205) No. 80 (22 florins 10).

65c. Interior with Peasants.

Panel, 12 inches by 12 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 61.

65d. A Merry Dancing Party.

Sale.—Amsterdam, August 15, 1825 No. 422 (15 florins).

65e. Women driving in a Rustic Waggon to the Wedding.
By Cuyp, or in his manner.

$27\frac{1}{2}$ inches by 36 inches.

Sale.—J. A. van Lank, Amsterdam, October 29, 1829, No. 4 (37 florins, Brondgeest).

65f. Peasants smoking and drinking.

Panel, 24 inches by 32 inches.

Sale.—London, May 19, 1904, No. 103.

65g. Landscape with Peasants.—In the left foreground peasants are revelling in front of an inn. To the right is the village street with many passers-by. By Cuyp and Jan van Goyen, according to the catalogue.

Signed ; panel, 21 inches by $32\frac{1}{2}$ inches.

Sale.—F. Hermesdorff and others, Munich, December 14, 1905, No. 119.

66. A Man asleep on a Bed.

Signed A. C. ; canvas, 16 inches by $25\frac{1}{2}$ inches.

Mentioned by W. Bürger, *Musées de la Hollande*, ii. 212.

Sale.—Boymans, Utrecht, August 13, 1811, No. A. 17 — described as measuring $20\frac{1}{2}$ inches in height.

In the Boymans Museum, Rotterdam ; destroyed in the fire in 1864.

66a. A Shepherdess playing a Drum.

Panel.

Sale.—Laurent Lessens, Antwerp, August 27, 1817, No. 20.

66b. A Young Shepherdess sitting with a Woman Fortune-Teller.

Panel, 22 inches by 18 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 122.

66c. The Musician.

Signed ; panel.

Sale.—Antwerp, February 24, 1851, No. 103.

66d. The Wounded Man.—Two figures.

Signed ; panel, $12\frac{1}{2}$ inches by 17 inches.

Sale.—Amsterdam, March 30, 1874, No. 14.

66e. A Flemish Peasant Woman.

Canvas, 23½ inches by 16 inches.

Sale.—Brussels, July 12, 1905, No. 36.

67. A Lady drinking Chocolate.—A young lady, wearing a low-cut gown and a three-cornered cap, is stirring a cup of chocolate with a little spoon. An embroidered brown cloak falls from her shoulders.

Canvas, 29 inches by 23 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 26.

68. A DOOR.—On it is painted a young man holding his hat in his right hand, who leans over a balustrade. Sketchily painted in grey on grey.

Panel, about 72 inches by 28 inches.

Exhibited at Dordrecht, 1892, No. 779.

The door comes from the country-house of Jo. Smits, near Dubbeldam.

Presented by Frans Lebrecht to the Dordrecht Museum.

Exhibited on loan in the Oud Dordrecht Museum at Dordrecht, 1894 catalogue, No. 102.

69. PORTRAIT OF CUYP WITH HIS WIFE AND DAUGHTER (?).—They are placed on the left in a landscape. The painter, dressed in black with a white collar and a broad-brimmed hat, holds his wife's hand; she is also in black. The child, holding a rattle, is in a carriage beside her mother. A little dog, standing on its hind legs, begs for a piece of cake which the child holds. In the background are some sheep; in the middle are old buildings, with a town in the distance. A swallow perches on a fence in the foreground.

Signed to the right on the fence, "A. Cuyp f."; canvas, 40½ inches by 54 inches.

See Moes, *Iconographia Batava*, 1871, No. 1, and 1872, No. 1.

Exhibited at the Exposition Rétrospective, Arras.

In the Museum, St. Omer, 1898 catalogue, No. 35; acquired in 1843.

69a. Portrait of Cuyp with his Wife and little Daughter.—The child is playing with a sheep.

See Moes, *Iconographia Batava*, 948, No. 1; 1871, No. 4; and 1872, No. 2.

Sale.—J. Jelfs of Utrecht, London, 1773 (bought in).

70. PORTRAIT OF A GENTLEMAN. Sm. 268.—Supposed to be a portrait of the painter. A man of about thirty-five, half-length, almost facing the spectator. He is dressed in black velvet, with a plain white collar. He holds a watch in his right hand; the left hand is only partly visible. In the background is part of a Gothic building. It is warm in tone, and was commonly attributed to Rembrandt. It resembles in style the picture belonging to the Earl of Crawford (108).

Oval panel, 36 inches by 29 inches.

See Moes, *Iconographia Batava*, 1871, Nos. 3 and 5.

Mentioned by Waagen (ii. 110).

Exhibited at the Royal Academy Winter Exhibition, 1890, No. 91, lent by Lord Ashburton.

Sale.—Sir G. P. Turner, London, 1815 (£75 : 12s., Baring).

In the collection of Alexander Baring, London, 1834 (Sm.).

In the collection of Lord Ashburton, The Grange; purchased as a whole by Messrs. Agnew and others, August 1907.

71. CUYP (?) SKETCHING IN THE OPEN, WITH HIS SERVANT.—He stands on rising ground to the left, and sketches the view over a broad valley between hills, apparently those of Cleves and Hoch Elten. His servant stands near between two horses. Farther right is a flock of sheep with two shepherds and a dog.

Signed in the left bottom corner with the monogram; panel, 13½ inches by 22 inches.

An old copy on canvas, measuring 13½ inches by 20½ inches, was acquired in 1884 by the Wallraf-Richartz Museum, Cologne, 1902 catalogue, No. 660.

Mentioned by Waagen (ii. 279).

In the collection of the Earl of Carlisle, Castle Howard, No. 88.

72. CUYP SKETCHING IN THE OPEN. Sm. 151.—In the right foreground a young shepherd lies sleeping near his four sheep. Not far away, two men have dismounted from their horses—one brown, the other black. One of the men, apparently Cuyp himself, sits sketching the landscape spread out before him—a river valley dotted with trees and cottages, and, beyond, the Elterberg, Hoch, and Nieder Elten. His servant stands beside him, looking on. The sun is setting. An excellent work of Cuyp's second period.

Panel, 19 inches by 32 inches.

Mentioned by Waagen (ii. 285, and iii. 466), both in the Duke's London house and at Woburn Abbey.

Exhibited at the British Institution before 1834 (Sm.).

Sales.—H. R. Rigby, London, January 9, 1789 (£136 : 10s., Holland).

Duke of Bedford, London, June 30, 1827 (£598 : 10s., bought in).

In the collection of the Duke of Bedford.

73. PORTRAIT OF A GENTLEMAN. Sm. 182.—Supposed to be the artist. A young man with light flowing hair. He is dressed in a black vest, a bright red cloak adorned with gold lace, and a narrow lace frill, with a large black hat. He leans his left arm on a wall. "A brilliantly coloured picture" (Sm.).

Canvas, 32 inches by 25 inches.

See Moes, *Iconographia Batava*, 1871, No. 2.

Mentioned by Waagen (Suppl. 336).

In the collection of the Duke of Bedford, Woburn Abbey, No. 153, where it was in 1834 (Sm.).

74. A River Landscape.—With a ruin on the bank, and some persons sketching in a boat. In the distance is Dordrecht. [Probably identical with 78.]

Sale.—General Craig, London, April 18, 1812 (£63).

74a. Portrait of Cuyp.

Panel, 28 inches by 22 inches.

Sale.—Rotterdam, April 26, 1830, No. 17 (27 florins, Van Eyk).

74b. Portrait of Cuyp.

See Moes, *Iconographia Batava*, 1871, No. 6.

Sales.—G. H. Bengough, London, 1859.

Bryant, London, 1865 (£211, with portrait of Cuyp's wife, 79, Ensor).

75. Cuyp (?) sketching in the Open.—Two horsemen have dismounted on rising ground to the left. One, apparently Cuyp himself, bends over a stone table, sketching the landscape that stretches before him. In the distance are some towns and mills. On the right are a peasant, two women, and a child near a flock of sheep. The foreground is in shadow; the middle distance is in sunshine.

Signed A: Cuyp; panel, 26½ inches by 35½ inches.

Sales.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 11 (5100 francs).

Baron de Beurnonville, Paris, March 9, 1881, No. 249.

76. Portrait of the Artist.—A half length, facing the spectator. He wears black, with a white collar and a broad-brimmed hat.

Panel, 19½ inches by 17½ inches.

In the collection of the King of Holland.

Sales.—Comte d'Espagnac, Paris, March 1, 1866.

R. Sabatier, Paris, May 30, 1883, No. 64.

76a. Portrait of the Painter.—Bust, nearly full face. Black dress and white collar; long hair. Dark background.

Panel, 15½ inches by 13 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 81.

Then in the collection of Sir Edmund Verney, Bart.

77. Cuyp (?) sketching in the Open. Sm. Suppl. 18.—In the left foreground, near the centre, the artist sits facing right with his back to the spectator. He is sketching the landscape spread out before him. Near him, to his left, his servant, seen in profile, stands looking on, holding in his right hand the bridle reins of their two horses; one is a grey, with his tail to the spectator and his head turned to the right, while the other, a bay, is seen in profile to the right behind the grey, and is munching the grass. The flat landscape filling the right half of the picture is diversified by some trees, a stream, and a few cottages. On the extreme right are houses on a hill. In the distance is the sea. [Pendant to 502.]

Panel, 11 inches by 18 inches.

See Moes, *Iconographia Batava*, 1871, No. 7.

Exhibited at the British Gallery by Earl Granville; and at the Royal Academy Winter Exhibition, 1872, No. 153, by Mrs. Charles Cope.

In the collection of Earl Granville, 1842 (Sm.).

Sales.—Earl Granville, London, July 21, 1845 (£525, Dunford); but this picture, according to *Art Sales*, contained the figure of a sleeping shepherd which was apparently not in the Secrétan picture.

Charles Cope, London, 1872 (£1249 : 10s., Nation; said by *Art Sales* to have been bought for the New York Museum).

John Wilson, London, March 14, 1881.

E. Secrétan, Paris, July 1, 1889, No. 107.

78. CUYP (?) SKETCHING IN A BOAT ON THE MAAS.
—The artist sits in a boat on the river, sketching, near the ruins of the Huis te Merwede. In the distance are the towers of Dordrecht. [Probably identical with 74.]

In the possession of the London dealers, P. and D. Colnaghi, March 1896.

79. PORTRAIT OF CUYP'S WIFE, CORNELIA BOSMAN
(who died in 1689).

See Moes, *Iconographia Batava*, 948, No. 2.

Sales.—G. H. Bengough, London, 1859 (£10, Graves).

Bryant, London, 1865 (£211, with Cuyp's portrait, 74*b*, Ensor).

80. Portrait of Cuyp's Mother.—She is dressed in black, holds a book, and leans her arm on a table with a red cover.

Panel, 12 inches by 9 inches.

Sales.—Héris, Brussels, June 19, 1846, No. 16.

Héris of Brussels, Paris, April 19, 1856, No. 10*b* (65 francs).

81. PORTRAIT OF BARENT PIETERSZ, CALLED GROOTE BROECK, AND HIS WIFE. Sm. Suppl. 49.—They stand, dressed in black, under a fruit-tree to the left. The man holds his wife's right hand in his left, while he points with his cane to the right. Behind them to the left stands a young negro, holding a large parasol over their heads. Almost two-thirds of the picture, to the right, is filled with the landscape, showing the town of Batavia with the Dutch fleet at anchor. The persons were formerly identified as the Governor Pieter Both and his wife, but they have since been recognised by means of the ships' names. Barent Pietersz, called Grootebroeck, went from his native town of Hoorn to the Indies in 1619 and became director of trade there on August 1, 1634.

Canvas, 53 inches by 81 inches.

Mentioned by Waagen (iii. 208).

Bought from a private owner at Rotterdam, 1839, by Nieuwenhuys, for a very small sum, and sold the same year to Lord Northwick (£500).

Sales.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1590 (£966, Agnew).

J. Hargreaves, London, 1873 (£231, Agnew).

R. Kirkman Hodgson, London, February 23, 1907, No. 64 (£945, Dowdeswell).

In the possession of Fr. Muller and Co., the Amsterdam dealers, who sold it to the Dutch Government (18,000 florins).

In the Rijksmuseum, Amsterdam.

82. Portrait of the Lawyer De Roy.—With his wife and two sons. The attribution to Cuyp is doubtful.

See Moes, *Iconographia Batava*, 846.

In the collection of C. P. Hoyneck van Papendrecht, Amsterdam.

In the Amstelkring Museum, Amsterdam, C. P. Hoyneck bequest, 1892.

83. Landscape with the Alewijn Family.

Sale.—Baron Nagel, London, 1797 (£105, Hope).

84. Portrait of the Thiboel Family of Dordrecht.—Two groups. In one, a man holds a snipe at which two retrievers are sniffing. In the other, a young man holds a squirrel by a gold chain. In the centre is a pasture with animals; in the distance is a town identified as Heidelberg in the sale catalogue.

Canvas, 65½ inches by 95 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 256.

Sale.—Schwanberg, Paris, 1809 (5101 francs).

85. Portrait of Cornelis Pompe van Meerdervoort (1639-80).—A high officer of Dordrecht, going to the hunt with his tutor and servants.

See Moes, *Iconographia Batava*, 6005, No. 1; and *Oud Holland*, ii. 260.

In the inventory of goods belonging to Johan Diederik Pompe van Meerdervoort, Dordrecht, 1749, No. 42; but not in the sale of October 14 following.

86. Portrait of Andreas Colvius (1594-1671), Preacher, of Dordrecht.—Painted in 1646.

See Moes, *Iconographia Batava*, 1651.

Engraved by S. Savry in Balen's *Beschryving van Dordrecht*, 225; and celebrated in verse by Cl. Salmasius.

87. Portrait of Hoogerbeets.—Painted after his death.

Panel, 13½ inches by 10½ inches.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 42 (10 florins, with 88, Leenbruggen).

88. Portrait of Oldenbarneveld (who died in 1619).—Not from life.

Panel, 13½ inches by 10½ inches.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 42 (10 florins, with 87, Leenbruggen).

89. Prince Maurice of Saxony.—On a grey horse in front of an inn. [Identical with 92?]

Sale.—J. Newington Hughes, London, April 14, 1848 (£73 : 10s., Johnson).

90. Portrait of William III. of Orange.—On a brown horse in a landscape, with a river in the distance.

19 inches by 13 inches.

Sale.—R. Bernal, London, March 5 and April 17, 1855 (£105, Rhodes).

91. Supposed Portrait of a Count of Egmont.—In black with a plumed hat. The expression on the face is somewhat vacant. The dog beside him is excellent. In the background is a landscape with a distant town. A full-length, life size.

See Moes, *Iconographia Batava*, 2305.

Mentioned by Waagen (iii. 208).

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1498 (£315, Lord Northwick).

92. **Prince Maurice.**—[Identical with 89?]

Panel, 14 inches by 23 inches.

Sale.—J. Hargreaves, London, 1873 (£126, Newman).

92a. **Supposed Portrait of the Prince of Orange.**—With a pony and dog.

Sale.—Harding, London, 1885 (£102 : 18s., Ward).

93. **Supposed Portrait of the King of Bohemia.**—With a white collar.

Panel, 25 inches by 20 inches.

Sale.—London, July 9, 1901, No. 358.

94. **PORTRAIT OF A BOY OF THE VAN DER BURGH FAMILY.**—Three-quarter length. He stands at a window, and wears a brown costume almost covered with a white pinafore, a white jacket and cap. He holds a small flute. It is a good picture, but differs wholly from Cuyp's ordinary style of portraiture: for instance, it has not the reddish flesh-tones customary with him. The signature and statement of age are unquestionably genuine. Moreover, there is a coat-of-arms: or, bendlets wavy gules. Thus the boy belonged to the Van der Burgh family of Dordrecht, and was not an Orange Prince, as was formerly supposed.

Signed, "A. Cuijp fecit. Aetatis suae 1 Jaer"; panel, 16 inches by 12 inches.

In the collection of the Duke of Modena.

Sales.—Baron Clary, Paris, May 2, 1872.

Jules Lenglard, Paris, 1902.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 3.

In the collection of Henri Heugel, Paris.

95. **Portrait of a Child of the Roozendaal Family.**

Sale.—Brussels, August 1, 1842, No. 24.

96. **Portrait of Maria Strick van Scharlaaken.**—As a shepherdess with a crook; she feeds two sheep. The picture is inscribed: "Maria Strick van Scharlaaken Regneer's Dogter, geboren den 13 ten October 1646, en overleden den 15 ten Juni 1669."

32 inches by 24½ inches.

Mentioned by Waagen (Suppl. 200).

In the collection of James Tulloch, London, 1857.

97. **PORTRAIT OF A FAMILY IN A LANDSCAPE.**—A lady dressed as a shepherdess sits on a mound, facing the spectator. She wears a yellow gown with large sleeves and a garland of flowers on her head. At her feet lies a crook. With her right arm she embraces her little daughter, who stands beside her, dressed in white. The child points to her father, who, dressed in white and having a garland of vine-leaves, hands her an apple. To the right are two sheep and a boy in brown riding on a goat. Farther back, the eldest daughter, dressed as a

shepherdess in grey with a crook, stands near her mother. To the left are some tall trees. At the back is a range of hills illumined by the setting sun. The paint is thickly laid on. It is an early work, still showing in a very marked degree the influence of the father, J. G. Cuyp.

Panel, 33 inches by 26 inches.

In the collection of Lavalard de Roye.

In the Amiens Museum, Lavalard bequest, 1899 catalogue, No. 6.

98. PORTRAIT OF A FAMILY IN A LANDSCAPE.

Sm. 169.—Under two trees on the left are the parents, surrounded by eight persons, their children and relations. The father is in black. Near him, a young girl in blue silk points to the four sons on the extreme right who return from the hunt with their dogs, guns, and game. Between the two groups is a view across a river, on the farther side of which is a town on sloping ground. The figures are well painted but the faces are unattractive. The foliage, grass, cows, and figures in the middle distance are very characteristic. The picture is most closely related to the portrait of Grootebroeck and his wife (81). Sm. and others thought it represented Cuyp and his family, which of course is impossible.

Signed, "A. Cuijp, fecit." ; canvas, 67 inches by 96 inches.

Th. von Frimmel has wrongly questioned its authenticity. Mentioned by Parthey (i. 722) ; Viardot, *Musées d'Allemagne* ; and Veth, *Oud Holland* (ii. 275).

In the Esterhazy collection, Vienna, 1834 (Sm.).

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 334 (old No. 398).

98a. Family in a Landscape.

Panel, 29½ inches by 41 inches.

Sale.—Aegidius Laurens Tolling, Amsterdam, November 21, 1768, No. 36 (5 florins 5, Quinkhard).

98b. A Dutch Family.

Canvas, 55 inches by 68½ inches.

Sale.—J. A. Snijers, Antwerp, October 10, 1842, No. 25.

98c. Portrait of Family.

Panel, 46 inches by 62 inches.

Sale.—Antwerp, June 10, 1858, No. 10.

99. PORTRAIT OF A LADY AND GENTLEMAN.—A lady and gentleman sit under a tree only partly visible on the right, and join hands. The lady, on the right, is seen almost in profile to the left, but turns her head to the spectator ; she is dressed in white silk and holds two large pinks in her left hand. The gentleman, on the left, sits almost facing the spectator ; he bends to the right and appears to be proposing marriage to the lady. The figures are full-length.

Canvas, 56½ inches by 73½ inches.

Exhibited by Rupprecht, Munich, 1889, No. 167.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 305.

For a time in the possession of Frau A. Spier, Frankfort-on-Main.

In the possession of the Munich dealer Leitner.

Sale.—J. Segulier and others, London, February 7, 1903, No. 125.

In the possession of the Paris dealer, F. Kleinberger.

In the possession of the New York dealer Louis Ehrich.

100. **A Man and Woman seated, singing from a Printed Paper.**—A three-quarter length.

Panel, 48½ inches by 37 inches.

In the Nostitz collection, Prague, 1863 (Parthey, i. 720) but no longer to be found there.

101. **PORTRAIT OF A MAN.**—A half-length. The man faces left and looks in front of him; he wears a broad-brimmed hat. The background is dark.

In the left-hand bottom corner is an apparently forged monogram, "A. C."; panel, 10 inches by 8 inches.

In the collection of Graf Harrach, Vienna, 1867.

In the Suermondt collection, Aachen, 1875 catalogue, No. 49.

In the Royal Museum, Berlin, 1883 catalogue, No. 861E; returned to Aachen in 1884.

In the Suermondt Museum, Aachen, 1884 catalogue, second supplement, No. 176.

102. **Portrait of a Man.**—Probably a fragment of a large picture. The attribution to Cuyp is not impossible.

Oval.

In the collection of Earl Spencer, Althorp Park, No. 278.

103. **Study of the Head of an Old Man with a Cap.**—The face is strong in colour and broadly painted. The model is remarkably like that employed by Dou, but the picture may very well be the work of Cuyp.

Oval panel, 8 inches by 7½ inches.

In the collection of Lord Ridley, Blagdon.

104. **PORTRAIT OF A GENTLEMAN.**—A half-length. He sits to the right, with his head almost facing the speaker. He is dressed in black, with a broad white collar and a black cap. His hat lies on a table to the right. The background is dark. In the right-hand top corner is a coat-of-arms.

Canvas, 40 inches by 35 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 76.

In the collection of the Marquess of Lansdowne, Bowood.

105. **HALF-LENGTH PORTRAIT OF A MAN.**—He is in black with a round collar, and almost faces the spectator. He wears a fair moustache and beard, and long hair. The bright red colour of the face makes it somewhat unattractive. It was formerly attributed to the school of Jordaens.

Inscribed in the left-hand top corner: "ÆT. 47. 1654"; panel, 27½ inches by 23 inches. [Pendant to 135.]

Acquired from the Pfungst collection, London, April, 1899.
In the Dordrecht Museum, 1906 catalogue, No. 15.

106. HALF-LENGTH PORTRAIT OF A MAN.—He wears a black coat adorned with gold lace and gold buttons. It is unbuttoned to show an oval gold medallion containing a half-length portrait of a man, which hangs on his breast.

Panel, 13 inches $10\frac{1}{2}$ by inches.

Possibly the picture mentioned by Parthey (i. 720).

In the Suermondt collection, Aachen.

Transferred in 1878 from the store-room of the Royal Museum, Berlin, to the Düsseldorf Academy of Art; see Berlin catalogue of the store-room, 1886, No. 1317.

In the Royal Academy of Art, Düsseldorf, 1901 catalogue, No. 209.

107. PORTRAIT OF A PAINTER (? Cuyp).—He is in black. Beside him is a table covered with drawings, a palette, brushes, and casts from the antique. But for the signature, it would remind one rather of Thomas de Keyser, though it is somewhat more sketchy than his pictures.

A false signature is on one of the papers.

In the collection of Sir Hickman Bacon, Gainsborough.

108. PORTRAIT OF A SOLDIER.—A three-quarter length. He stands, turning slightly to the right. He wears a broad-brimmed hat with a plume, a steel cuirass with a blue sash and leather gloves, and carries a staff in his right hand. It is a characteristic and, in its way, a good picture. [Compare 70.]

$48\frac{1}{2}$ inches by 33 inches.

Exhibited at the Guildhall, London, 1895, No. 113.

In the collection of the Earl of Crawford, Haigh Hall, Wigan.

109. PORTRAIT OF A MAN OF RANK. Sm. 176.—A half-length, life size. He almost faces the spectator, but turns a little to the right. He has a grey moustache and beard, and wears a black dress, a white collar, and a black skull-cap. The picture is entirely in the manner of the father, J. G. Cuyp, but much too warm in tone for him.

Signed, "Ætatis : 56 : 1649. A : cuijp. fecit."; octagonal panel, 27 inches by $23\frac{1}{2}$ inches.

Sales.—Bryan, London, May 7, 1804—wrongly described in the 1801 catalogue of this collection as a portrait of the painter.

A. Champenowne, London, June 29, 1820.

In the collection of J. B. Owen, 1834 (Sm.).

Sale.—J. Bulkeley Owen, London, April 30, 1868 (£404 : 5s., Trant).

Sold by C. J. Nieuwenhuys in 1869 to the National Gallery for £900.

In the National Gallery, London, 1906 catalogue, No. 797.

110. Portrait of a Gentleman.

In the collection of C. Fairfax Murray, London.

110a. PORTRAIT OF A MAN.—Bust. The man is in three-quarter profile to the right and looks at the spectator. He has a wine-

glass in his right hand and a flute in his left. He wears a red embroidered jacket, a white vest, and a black cap with a white plume. [Compare 66c.]

Signed, "A. Cuyp, fec. Ao 1652"; panel, 20½ inches by 17 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 53.

Then in the collection of J. H. Standen.

111. PORTRAIT OF A SPORTSMAN.—A three-quarter length, almost full face. He wears a red coat over a purple velvet jacket, and a red hat. He grasps in his left hand a staff which he carries on his shoulder, and holds up in his right hand a dead partridge. In the right-hand bottom corner is the head of a retriever. It is an unattractive picture.

Signed on the right: "A. Cuyp fecit"; canvas, 39½ inches by 31½ inches.

Exhibited by C. Sedelmeyer, the Paris dealer, 1901, No. 60.

In the collection of Colonel Unthank, Intwood Hall, Norwich.

Sale.—London, May 27, 1897, No. 142 (£200, Lane).

In the possession of C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 8.

In the collection of E. R. Bacon, New York.

112. Head of a Man.—Full face, in black, with a black hat.

Panel, 14 inches by 11 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 68.

In the collection of Earl Cowper, Panshanger.

113. HALF-LENGTH PORTRAIT OF A GENTLEMAN. Sm. 68.—The portly gentleman wears black velvet, with slashed sleeves, and a black hat with a white plume. He turns slightly to the right, and holds in his right hand a dead partridge, while with the other hand he grasps the gun on his shoulder. The picture seems not to be at all bad, but it is so unfavourably hung that it cannot be fairly judged.

Panel, 31 inches by 26 inches.

Purchased in 1816 from the Abbé de Sambucy.

In the collection of Louis XVIII. of France.

In the Louvre, Paris, 1902 catalogue, No 2345A.

114. PORTRAIT OF A CAVALIER.—A half-length, life size. He turns to the right, looking at the spectator. He has grey hair, moustache and beard, and wears black with a white collar and brown gloves. The background is greenish-grey.

Signed, "Aetatis 50 obijt Ao 1631 A. Cuyp fecit"; panel, 28½ inches by 23 inches.

Exhibited by the Paris dealer C. Sedelmeyer, 1901, No. 57.

In the possession of C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 8.

In the collection of Willy Sauerbach, Paris.

115. PORTRAIT OF A GENTLEMAN.—A half-length, full

face. He is simply dressed in black, with a white collar and a tall hat. It is not signed, but the orange-yellow and red tones on the face are characteristic of Cuyp.

Panel, 28½ inches by 24 inches.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 14.

In the collection of General Bulwer.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 8.

In the collection of Adolphe Schloss, Paris.

115a. Portrait of an Old Man with White Hair.

Canvas, 19 inches by 16½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 26.

115b. Portrait of a Gentleman.

Sale.—Rotterdam, April 11, 1827, No. 234 (27 florins, Lamme).

115c. Portrait of a Gentleman.—Finely painted.

28 inches by 22 inches.

Sale.—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 120 (26 florins 10, Van Eijk).

116. Portrait of a Gentleman. Sm. 206.—Half-length. He is in black, with a white ruff, and is bareheaded. He opens his mouth as if to speak, and raises his right hand in an accompanying gesture. In his left hand he holds his gloves.

Panel, 32 inches by 25 inches.

Sale.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 74 (870 francs).

116a. Portrait of a Gentleman.—[Pendant to 137b.]

Signed, A. Cuijp; panel, 29½ inches by 24½ inches.

Sale.—E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 31 (60 florins, with pendant, Ouderwater).

116b. Portrait of a Gentleman.—In a cloak, holding his hat. Fine and very natural.

Canvas, 34 inches by 25½ inches.

Sale.—Utrecht, September 22, 1851, No. 31.

116c. Portrait of a Gentleman.—In Old Dutch costume.

Panel, 23 inches by 20 inches.

Sale.—Utrecht, September 22, 1851, No. 32.

116d. Portrait of a Gentleman.—By Cuyp, or in his manner. [Pendant to 137d.]

Sale.—L. Stokbroo van Hoogwoud en Aartswoud, Amsterdam, November 13, 1855, No. 62.

117. Portrait of a Gentleman.—He has a fair moustache and beard, and wears a black velvet doublet, with a white pleated collar, and

a cloak. One hand rests on his hip, the other holds his gloves. Through an open window at the back is seen a picturesque landscape.

Panel, $50\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Sale.—Comte R. de Cornelissen, Brussels, May 11, 1857, No. 15.

117a. Portrait of a Man, standing.

Signed ; panel, 45 inches by $30\frac{1}{2}$ inches.

Sale.—Amsterdam, August 21, 1860, No. 25.

118. PORTRAIT OF A MAN IN A HOMELY INTERIOR.

—Full length, one-third the size of life, and full face. He is dressed in black, with a white collar, and wears a black hat. His right hand rests on his hip, his left holds his gloves. To the right of him are a chair with a red cushion, a small table with a coloured cloth, and a closed window. The light falls from the left-hand top corner. It is broad in style and, according to the catalogue, was painted about 1650.

Panel, $29\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

Sales.—M. Neven, Cologne, March 17, 1879, No. 59.

Edward Habich, Kassel, May 9, 1892, No. 33 (1180 marks, Mencke of Hanover).

119. Portrait of a Gentleman.—He is in black and wears his hat. He holds a letter in his right hand.

Signed and dated 1646 ; 41 inches by 22 inches.

Sale.—London, May 13, 1893, No. 21.

120. Portrait of a Gentleman in Black.

30 inches by 24 inches.

Sale.—London, May 13, 1893, No. 22.

121. PORTRAIT OF AN OFFICER.—A three-quarter length. He stands facing the spectator. His long hair falls in curls on his buff coat. His sleeves are of another material. Round his waist he has an orange sash trimmed with white lace. This was wrongly attributed to A. Palamedes in the catalogue, but is by Cuyp.

$36\frac{1}{2}$ inches by 28 inches.

Sale.—Jentink and others, Amsterdam, June 1, 1897, No. 208 (250 florins).

122. Portrait of a Gentleman.—He wears a black dress and a white lace collar, and holds his right hand before his breast. It was ascribed to B. van der Helst, but had very much of Cuyp's style.

Dated 1642 ; 27 inches by 20 inches.

Sale.—Paley and others, London, June 16, 1900, No. 62 (£131).

123. Portrait of a Gentleman.—Supposed to represent the artist. It probably had an inscription on the back in Dutch, stating that the portrait represented Cuyp. The man is in black, with a white collar.

12 inches by 10 inches.

Sale.—Paley and others, London, June 16, 1900, No. 69 (£105, Agnew).

123a. Portrait of a Gentleman in Black.—He holds his gloves in his right hand. [Probably identical with 125a.]

Sale.—London, June 20, 1903, No. 126.

123b. Portrait of a Young Nobleman.—He is in black and wears a hat.

22½ inches by 18 inches.

Sale.—Alleyne, London, December 12, 1903, No. 131.

124. Portrait of an Old Man.

In the possession of the Paris dealer Durand-Ruel, 1903.

124a. Half-Length Portrait of a Man.—In black, with a plain white collar.

Panel, 29½ inches by 24 inches.

Sale.—Bruchmann and others, Magdeburg, March 1, 1904, No. 94.

124b. Portrait of a Young Man.—He is in black, with a grey cloak. Dated 1637; oval, 24 inches by 19 inches.

Sale.—Talleyrand-Périgord, London, May 14, 1904, No. 104.

125. PORTRAIT OF A GENTLEMAN.—Three-quarter length. He is about forty, and has long hair. He stands, dressed in black with a plain white collar. His right hand rests on the richly carved back of a chair before him; his left hand holds his gloves. A good picture.

42 inches by 30½ inches.

Sales.—Baron van den Bogaerde of Schloss Heeswijk, Hertogenbosch, June 19, 1900, No. 9.

X. (F. Fischhof), Paris, May 16, 1904, No. 10 (1080 francs).

125a. Portrait of a Man in Black.—In his right hand he holds his gloves. The left hand rests on the back of a chair. [Probably identical with 123a.]

Panel, 41 inches by 30½ inches.

Sale.—London, July 20, 1906, No. 5.

126. Portrait of an Old Man in Black.—He is turned three-quarters right, and looks at the spectator. He has grey moustaches and beard, and wears a black silk cap. The background is grey. The figure is half-length and life size. The attribution is doubtful. The style of the signature is quite different to that of other portraits.

Signed, "Aetatis 77 AN^o 1652"; panel, 28½ inches by 24 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 4.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 29 (3550 francs).

127. PORTRAIT OF A YOUNG MAN.—A half-length, life size, facing three-quarters left and looking at the spectator. He wears a yellow silk doublet with slashed sleeves, a white collar, and a black velvet

cap with a white feather. He has long hair. His left hand grasps a gun by the barrel.

Oval panel, $32\frac{1}{2}$ inches by 28 inches.

Mentioned by W. Bürger, *Musées de la Hollande*, ii. 144.

In the Van der Hoop collection, Amsterdam; purchased at a sale at The Hague, 1851.

In the Rijksmuseum, Amsterdam; Van der Hoop bequest, 1907 catalogue, No. 748.

128. PORTRAIT OF A BOY HAWKING.—In a river landscape, the boy, dressed in red, stands facing the spectator. He holds a hawk on his left wrist, and points with his right hand to the dog running in front of him. The figure is life size. The red costume is well painted and fine in colour, and the landscape also is not bad, but the two do not harmonise well. The dog is weak and the expression of the boy's face is unattractive.

Signed in the right-hand bottom corner, "A. CUYP. fecit A° 1649"; panel, $42\frac{1}{2}$ inches by 31 inches.

Exhibited at Amsterdam, 1867, No. 33.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 13.

In the collection of F. de Wildt, Amsterdam.

In the collection of the Dowager Madame Backer, *née* De Wildt, Amsterdam.

129. PORTRAIT OF A LITTLE BOY AGED TWO.—He wears a yellow frock with a green pinafore, a yellow cap with red and white feathers, and a red sash. He sits on a mound, offering a leafy twig to a goat. In spite of the fine signature, this is attributed in the Douai catalogue to J. G. Cuyp.

Signed in the left-hand bottom corner, "A. cuijp f. 1642 oudt 2 jaer."; panel, 32 inches by 25 inches.

In the Escallier collection.

In the Douai Museum, 1869 catalogue, No. 87.

130. Portrait of a Boy.—Full-length, life size. The boy stands, turning slightly to the left but seen almost full face. He wears a black hat and a black frock with a stiff white ruff. He rests his right hand on a hobby-horse, and holds in the left a whip.

Panel, $46\frac{1}{2}$ inches by 34 inches.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 88.

In the collection of the Duke of Norfolk, London.

130a. Supposed Portrait of Cuyp's Son (I).

Sale.—W. Y. Ottley, London, May 25, 1811 (£21, Walker).

130b. Head of a Youth with a Plumed Velvet Cap.

16 inches by 13 inches.

Sale.—D. van Dijn, Amsterdam, January 10, 1814, No. 37 (5 florins 25).

130c. Head of a Youth with a Plumed Velvet Cap.

16 inches by 14 inches.

Sale.—D. van Dijn, Amsterdam, January 10, 1814, No. 38 (5 florins 5).

130d. Portrait of a Little Boy.—Uncertain by which Cuyp.

Sale.—Beckford, Fonthill Abbey, September 17, 1822, No. 1.

130e. Portrait of a Youth, with a Brown Spaniel.

Panel, $30\frac{1}{2}$ inches by 24 inches.

Sale.—Amsterdam, October 30, 1823, No. 62 (10 florins).

130f. A Shepherd.—Half-length.

Panel, 27 inches by 21 inches.

Sale.—(Supplementary) Amsterdam, May 14, 1839, No. 404 (6 florins 25, Anderson).

130g. Portrait of a Youth.

Panel, 20 inches by 17 inches.

Sale.—(Supplementary) Amsterdam, February 12, 1850, No. 232.

131. Portrait of a Boy aged Ten or Twelve.—He wears sporting costume and stands in the open, holding a dog in a leash. In the distance are the houses of Dordrecht.

Panel, $12\frac{1}{2}$ inches by 15 inches.

Sale.—A. J. Steenecruys, Antwerp, May 14, 1850, No. 18.

131a. Portrait of a Boy of Good Family.

Signed in full; canvas, $44\frac{1}{2}$ inches by $33\frac{1}{2}$ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 420.

131b. A Young Shepherd reading.—Half-length.

Panel, $22\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—P. Blussé van Zuidland en Velgerslijk and T. J. van der Goorbergh, Amsterdam, April 5, 1870, No. 14.

132. Portrait of a Boy.—He is dressed in red and wears a cap. He stands in a landscape, playing with a roe-buck which he holds by the horns. In the foreground are large-leaved plants and bushes. In the distance are two cows lying down, a herdsman, and some ruins illumined by the setting sun. [Pendant to 152.]

Signed in full; canvas, $49\frac{1}{2}$ inches by 38 inches.

Sales.—Malfait of Lille, Paris, December 19, 1864.

Auguiot, Paris, March 1, 1875, No. 3.

132a. Portrait of a Comely Boy.—He stands in a landscape, with bow and quiver.

Canvas, oval, $13\frac{1}{2}$ inches by 12 inches.

Sale.—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 19.

132b. Portrait of a Boy.—A princely boy, dressed in a red blouse, stands on the terrace of a park. He wears sandals and a broad-brimmed hat with a plume. With the right hand he holds a greyhound in a leash; his left hand is behind his back.

Canvas, 40 inches by 36 inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 98.

132c. Portrait of a Boy.—A boy of good family, dressed in red with a white collar, stands facing three-quarters left. He holds in both hands the leash of a dog to his right. His figure is seen at three-quarters length. [Pendant to 154.]

Panel, 28 inches by $23\frac{1}{2}$ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 217 (2700 marks, with pendant).

132d. Portrait of a Boy.—On a park wall sits a little boy in red, with a rocking-horse.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Dürnberg and others, Frankfort-on-Main, December 7, 1897, No. 18.

132e. Portrait of a Boy as Shepherd.—Life size, half-length, facing right. He wears a brown doublet, and a broad-brimmed hat, and holds a crook in his right hand. The background is grey.

20 inches by 14 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 48.

132f. A Boy in Red.—He sits on the ground, facing left, and looks at the spectator. He holds with both hands his big hat, which lies on his knees. The background is brown.

$30\frac{1}{2}$ inches by 25 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 49.

132g. Head of a Youth.

Panel.

Sale.—London, April 3, 1901, No. 105.

132h. Half-Length Portrait of a Boy.—The attribution is doubtful.

$15\frac{1}{2}$ inches by 12 inches.

Sale.—Brussels, January 21, 1903, No. 29.

132i. A Young Man.—His shoulder is bare. He holds a flute with both hands.

Canvas, 31 inches by $25\frac{1}{2}$ inches.

Sale.—Bruchmann and others, Magdeburg, March 1, 1901, No. 95.

133. A Shepherd Boy.—Half-length, turned slightly to the left. He wears a red coat, showing beneath it his white shirt. He holds a crook and some flowers. His hair falls round his fresh face and is garlanded with ivy.

Panel, 24 inches by $18\frac{1}{2}$ inches.

Sales.—Stiels and others, Cologne, May 24, 1897, No. 60.

A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 16.

133a. Portrait of a Boy.—In a dark costume with a white collar.

Signed "Aetatis 11 ANº." 1671.

27 inches by 23 inches.

Sale.—William Rome, London, December 21, 1907, No. 70.

134. Portrait of a Lady.—Ascribed to Cuyp. Life size.

In the Musée Communal, Brussels.

135. HALF-LENGTH PORTRAIT OF A LADY.—She is in black with a white collar, and turns her head to the spectator. It is strong in colour and lighting. It was formerly attributed to the school of Jordaens. [Pendant to 105.]

Inscribed in the right-hand top corner, "ÆT 60 1654"; panel, 27½ inches by 23 inches.

Acquired from the Pfungst collection, London, April 1899.

In the Dordrecht Museum, 1906 catalogue, No. 16.

136. Portrait of a Lady.—Half-length, life size. She turns to the left and faces the spectator. She is in black with a broad white collar and a black cap. The background is greenish-grey.

Signed "A. Cuyp fecit Ao. 1655"; panel, 28½ inches by 23½ inches.

In the possession of the Paris dealer Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 7.

In the collection of Ferdinand Bischoffsheim, Paris.

136a. An Old Woman seated.—Beside her is a little child. By A. or J. G. Cuyp.

Amsterdam, June 22, 1814, No. 32.

136b. An Old Woman seated.—She is dressed in the old Dutch style with a white collar.

Sale.—Amsterdam, October 16, 1815, No. 21 (14 florins, Coclers).

136c. Portrait of a Woman.

Sale.—(Supplementary) Utrecht, June 27, 1825, No. 173.

136d. Portrait of a Woman.

Canvas on panel, 9 inches by 8 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 27 (11 florins, Kallenberg).

136e. Portrait of a Lady.—With a ruff.

Canvas, oval, 26 inches by 20 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 79.

136f. Two Comely Women's Heads.—A picture?

Signed A. Cuyp.

Sale.—Amsterdam, January 3, 1831, No. 103 (1 florin 5, Roos).

137. Portrait of a Young Lady. Sm. 238.—She has an oval face, slightly pock-marked. Her hair is combed back under a black velvet cap. She wears a black spotted silk gown, and a plain muslin kerchief with a

black rosette at the bosom. She holds a fan in her right hand; the other is not shown. "Such is the richness of the colouring, the breadth of the effect, and the extraordinary look of nature in this picture, that it may be said to vie with the best productions of Rembrandt" (Sm.).

Oval panel, about 32 inches by 26 inches.

Exhibited at the British Institution, 1831.

In the collection of the Rev. Heneage Finch, 1834 (Sm.).

137a. Portrait of an Old Woman.—The colour is finely rendered. Panel, $30\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sale.—The Hague, September 18, 1837, No. 84.

137b. Portrait of a Woman.—[Pendant to 116a.]

Signed A. Cuijp; panel, $29\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 31 (60 florins, with pendant, Ouderwater).

137c. Portrait of a Young Woman.—Three-quarters length, life size. She wears a hat with a feather.

Canvas, $32\frac{1}{2}$ inches by 25 inches.

Sale.—A. J. Steenecruys, Antwerp, May 14, 1850, No. 19.

137d. Portrait of a Woman.—By Cuyp or in his manner. [Pendant to 116d.]

Sale.—L. Stokbroo van Hoogwoud en Aartswoud, Amsterdam, November 13, 1855, No. 62.

138. Portrait of a Lady.—She wears a handsome black silk gown. She holds in her left hand a bunch of keys on a chain, and in her right a richly embroidered handkerchief. She wears a plain collar and a white lace cap. Through an open window is seen a landscape with the ruins of an old castle.

Panel, $50\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Sale.—Comte R. de Cornelissen, Brussels, May 11, 1857, No. 16.

139. Portrait of a Young Lady.—She is dressed in black with a white cap and a white collar. The background is brown.

Mentioned by Waagen (Suppl. 213).

In the Henderson collection, London, 1857.

140. Portrait of a Lady.—Three-quarter length, life size. She wears an unattractive but rich silk dress trimmed with lace, a collar, cuffs, a gold chain, bracelets, and other ornaments. She holds a fan. If the date is genuine, this cannot be by A. Cuyp.

Dated, "Ao. 1630"; panel, $42\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

Sale.—Péreire, Paris, March 6, 1872, No. 117 (3150 francs).

141. Portrait of a Young Lady.—Three-quarter length. She wears a black dress with a broad collar. She sits sewing.

Signed in full; panel, 30 inches by 24 inches.

Sale.—Lippmann de Lissingen, Paris, March 16, 1876, No. 16.

141a. Portrait of a Young Lady.—Half-length, life size, turned three-quarters left. She wears a black embroidered silk dress, a broad white collar and lace cap. The date 1635 tells against A. Cuyp's authorship.

Signed and dated in the left background: "Aetatis 20 Anno 1635 | A. Cuyp fecit"; panel, $27\frac{1}{2}$ inches by 23 inches.

Sales.—Baron de Beurnonville, Paris, March 9, 1881, No. 250.

Adolf Josef Bösch, Vienna, April 28, 1885, No. 11.

141b. Portrait of a Lady.

$27\frac{1}{2}$ inches by 24 inches.

Sale.—Duke of Marlborough, June 26, 1886, No. 11.

141c. Portrait of a Young Lady.—Three-quarter length, almost full face. She wears a black flowered silk gown, a broad lace-trimmed collar, with a gold cross hanging from a chain of double links on her bosom. She is drawing on her right glove with her gloved left hand.

Panel, 22 inches by $29\frac{1}{2}$ inches.

Sale.—Adolf Schuster and others, Cologne, November 14, 1892, No. 37.

141d. Portrait of a Nun.

Sale.—Von Woyna and others, Bonn, March 1, 1898, No. 48.

141e. Portrait of a Lady.—Half-length, life size. She is almost in profile to the right, but turns her head to the spectator. She wears a dark grey gown with a black cap.

A painted oval, $25\frac{1}{2}$ inches by 21 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 50.

141f. Portrait of a Lady.—She is in black, with collar and cuffs.

Panel, 45 inches by 33 inches.

In the collection of Colonel Pimney.

Sale.—London, July 7, 1900, No. 47.

141g. Portrait of a Lady.—She is in black, with a white collar.

Panel.

Sale.—London, April 3, 1901, No. 108.

142. Portrait of a Young Lady seated.—Three-quarter length. She is in black with a ruff, lace cuffs, and a white cap. On a table beside her is a glass vase holding flowers. In the left-hand top corner is a coat-of-arms.

Canvas, 42 inches by $29\frac{1}{2}$ inches.

Sale.—Albrecht and others, Berlin, February 11, 1902, No. 46.

142a. Portrait of a Lady.—In black, with a big ruff.

Panel, 51 inches by 33 inches.

Sale.—Lady Wetherall and others, London, April 18, 1903.

142b. Portrait of a Lady.—In black, with a white collar.

Panel, 24 inches by 22 inches.

Sale.—London, May 28, 1903, No. 117.

142c. Lady with a Cupid by a Fountain.—In the background several figures.

Canvas, 12½ inches by 15½ inches.

Sale.—Wilson and others, Frankfort-on-Main, September 24, 1903, No. 36.

142d. An Old Woman with a Collar.—With a child holding a basket of fruit. By A. or J. G. Cuyp.

Panel, 32 inches by 29 inches.

Sale.—London, December 3, 1904, No. 98.

142e. Portrait of a Lady.—In black, with a lace collar and cap.

Panel, 28 inches by 23½ inches.

Sale.—London, February 5, 1906, No. 58.

142f. Portrait of a Lady.—In black, with lace collar and cuffs. She holds her gloves and fan.

20 inches by 31 inches.

Sale.—London, May 31, 1906, No. 12.

142g. Portrait of a Lady.—In a figured black dress, with white cap and ruff.

Panel, 25 inches by 20 inches.

Sale.—G. R. Burnett, London, March 23, 1908, No. 164 (£14 : 14s., Smith).

142h. Portrait of a Lady.—In a black dress and white linen collar, with a black cap.

Signed and dated 1647 ; panel, 26 inches by 20½ inches.

Sale.—Arthur Sanderson of Edinburgh, London, July 3, 1908, No. 88 (£94 : 10s., Colnaghi).

143. A Little Girl with a Sheep.—She is in black with a white apron and a white cap. A landscape background. It is a good picture, but Cuyp's authorship is doubtful. [Compare 148c.]

Panel, 14 inches by 8 inches.

In the collection of Lavalard de Roye.

In the Amiens Museum, Lavalard bequest, 1899 catalogue, No. 7.

144. PORTRAIT OF A GIRL.—Three-quarter length. She stands facing right. She stretches out her left hand, and holds in her right a dead plover. She wears a fiery-red dress, and a black cap with a feather. The background is dark.

Once signed, apparently in the right-hand bottom corner ; panel, 26 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 88.

In the collection of the Marquess of Lansdowne, Bowood.

145. PORTRAIT OF A GIRL WITH A GOAT.—In the foreground a girl—supposed to be a Princess of Orange—holds a goat by

a ribbon. Behind her are ruins and a hilly landscape. The girl is still in the style of the elder Cuyp.

Panel, $16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1882, No. 72.

Exhibited at the Dutch Exhibition, Whitechapel Art Gallery, 1904, No. 293, by Lewis Fry.

In the collection of Lewis Fry, Clifton, Bristol.

146. A LITTLE GIRL WITH A GOAT.—She wears a red frock with a blue petticoat, and is feeding a goat with apples. On the right lies a sheep. On the left are tall trees. To the right is a view over the country, with cows, and a town in the far distance. The child's face seems to have been over-cleaned. But the whole effect is very good; the longer one studies the picture, the better one likes it.

Signed "A. CUYP"; canvas, $46\frac{1}{2}$ inches by 61 inches.

Exhibited at Copenhagen, 1891, No. 37.

In the collection of Consul H. Konow, Copenhagen.

147. Portrait of a Girl aged about Six.—She stands almost facing the spectator. She wears a dark green dress slashed and trimmed with yellow, a white lace apron, collar and cap, and holds a rose. She has blue eyes and brown hair. Behind her is a chair with a red leather seat and back, near a dark curtain.

Panel, 35 inches by 32 inches.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 84.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 43.

148. PORTRAIT OF A LITTLE GIRL.—Full-length. She is dressed in red, like a shepherdess. She sits at the foot of a tree in a landscape. In the right foreground lies a sheep; at the back are three other sheep and two cows.

Signed on the tree, A. Cuijp; panel, 30 inches by 40 inches.

Exhibited at Dusseldorf, 1886, No. 67.

Sales.—Andringa de Kempnaer and others, Amsterdam, May 16, 1877, No. 6.

Freiherr Eduard von Niesewand of Mühlheim, London, June 9, 1886, No. 46.

In the possession of the Paris dealer F. Kleinberger.

148a. A Girl with a Pot of Linseed-Cakes.—Half-length.

Panel, 15 inches by $11\frac{1}{2}$ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 106 (50 florins, with No. 106*, "A Man carrying Fish," Fouquet).

148b. Portrait of a Girl.—She is playing with a dog that stands on a table covered with a cloth. By Cuyp or in his manner.

Canvas, 18 inches by 14 inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 33 (5 florins 50).

148c. A Girl with a Sheep.—[Compare 143 and 157c.]

Sale.—Amsterdam, October 18, 1819, No. 61 (6 florins, Pakker).

149. Portrait of a Young Girl aged Twelve or Fourteen.—She wears a black silk frock, and an embroidered kerchief. She holds an embroidered purse in her right hand and a spray of flowers in her left.

Panel, 28 inches by 23½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 119 (220 francs).

149a. Portrait of a Little Girl.—Full-length.

Panel, 45½ inches by 35 inches.

Sale.—Brussels, September 27, 1842, No. 36.

149b. Head of a Girl.

Sale.—Lord Waldegrave, London, 1842 (£616 : 6s., Chaplin).

150. Portrait of a Little Girl.—She strokes a sheep with one hand, and gives it a leaf to eat. She wears a chaplet of flowers, a thin yellow silk frock, a white kerchief, and a girdle of blue silk.

Dated 1655 ; panel, 26 inches by 22½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 56.

150a. The Young Shepherdess.

Sale.—Thomas Purvis, London, June 1, 1849 (£55 : 13s., Ryan).

150b. A Girl.—She wears a yellow dress, with flowers, and offers a rose. Apparently a pendant of No. 51 in the sale catalogue.

Panel, 16 inches by 12 inches.

Sale.—J. A. Daiwaille, Rotterdam, March 7, 1851, No. 7.

150c. Portrait of a Young Girl leading a Foal.—Fine colouring.

Panel, 44 inches by 33 inches.

Sale.—Antwerp, November 3, 1851, No. 25.

150d. Portrait of a Girl.—Half-length : fine colouring.

Panel, 24½ inches by 20 inches.

Sale.—Amsterdam, August 20, 1856, No. 41.

150e. Portrait of a Girl.

Signed in full ; canvas, 44½ inches by 33½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 442.

151. Portrait of a Little Girl.—Full-length. She is in white, and stands at the entrance to a park, holding a greyhound in a leash. [Compare 132b.]

Sale.—Th., Paris, May 8, 1869, No. 13.

151a. Portrait of a Little Girl.—She leads a goat in a leash.

Canvas, 50 inches by 39½ inches.

Sale.—V. Bauchau and others, Brussels, February 3, 1874, No. 13.

151b. Portrait of a Young Girl.

Canvas, 25½ inches by 19 inches.

In the Carolus collection, Rome.

Sale.—V. Bauchau and others, Brussels, February 3, 1874, No. 14.

152. Portrait of a Young Girl.—She sits in a landscape, making a nosegay of the flowers which she has plucked. To the right are a sheep and a he-goat. In the background are some trees and a cow in a pasture. The child's age is inscribed in the left-hand bottom corner: "Aetatis VII." [Pendant to 132.]

Canvas, 49½ inches by 38 inches.

Sales.—Malfait of Lille, Paris, December 19, 1864.

Auguiot, Paris, March 1, 1875, No. 4.

152a. Portrait of a Young Girl.—Half-length, standing. She has fair hair. She wears a green kerchief, with a collar and a white apron, and holds a pink in her right hand.

Panel, 23 inches by 18 inches.

Sale.—Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 26.

153. Girl with a Goat and a Sheep.—A girl dressed in red and blue stands facing the spectator. She gives a bunch of apples to a goat, whose horn she holds with her left hand. Near the goat lies a sheep. To the left are trees. At the back is a landscape with cattle and an arbour.

Signed on the right, A. cuyp. ; canvas, 45 inches by 59 inches.

Exhibited at the Royal Academy Winter Exhibition, 1879, No. 164.

Sale.—Rotterdam, June 9, 1828, No. 3.

In the collection of Sir William Fitz Herbert, Bart., London, 1879.

154. Portrait of a Young Girl of Good Family.—She sits on a red chair, wearing a yellow silk dress richly trimmed with lace, and a large white lace collar. She has many rows of pearls at her wrists and neck. She holds her closed fan in both hands. Her hair hangs loose on her shoulders. [Pendant to 132c.]

Dated in the top left-hand corner, "Ao. 1643"; panel, 28 inches by 23½ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 216 (2900 marks, with pendant).

154a. Portrait of a Little Girl.—She wears a dark frock trimmed with lace, a white pinafore and a coloured cap. She sits on a red cushion, facing the spectator. Beside her to the left is a little dog, which gives the child its paw. In the left-hand top corner is a coat-of-arms, on a light ground a dark chevron, between three trefoils.

Canvas, 30 inches by 24 inches.

Sale.—Wurster, Cologne, June 15, 1896, No. 69.

154b. Portrait of a Girl in Green.

Panel.

Sale.—London, April 3, 1901, No. 106.

154c. A Girl in Green with a Dog.

Panel.

Sale.—London, April 3, 1901, No. 107.**154d. A Young Girl.**—In a grey dress with ribbons, with a parrot.
Canvas, 44 inches by 31 inches.*Sale.*—The late Alexander Nesbitt of Uckfield, London, April 15, 1901,
No. 97 (£68 : 5s., Murray).**154e. A Girl in White with a Doll.**Dated 1639 ; oval panel, $27\frac{1}{2}$ inches by 23 inches.*Sale.*—Buckley and others, London, May 4, 1901, No. 123.**154f. Portrait of a Girl.**—Full-length, standing. She is in white with a blue sash, and holds a garland and nosegay of flowers. To the left is a dog.In the left upper corner are inscribed the girl's age and the date, 1640 ; panel, 38 inches by $27\frac{1}{2}$ inches.*Sale.*—Wasimski and others, Frankfort-on-Main, May 20, 1901, No. 34.**154g. Portrait of a Young Girl.**—In a rich dress, with a cap.Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.*Sale.*—Henry Milner, London, December 6, 1902, No. 27.**155. PORTRAIT OF A GIRL.**—She is dressed in red and white, and has brown hair. The face has the red colour characteristic of Cuyp. The tone is not bad. Probably a fragment of a larger picture.

In the collection of J. Lengart of Lille, sold in Paris 1902.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealer C. Sedelmeyer.

155a. Portrait of a Young Girl.—In green, with a wreath of flowers.Panel, 23 inches by $19\frac{1}{2}$ inches.*Sale.*—London, March 14, 1903, No. 7 (£12 : 1s. : 6d., Glen).**155b. A Child holding a Bird.**

Panel, 24 inches by 19 inches.

Sale.—London, June 22, 1903, No. 113 (£7 : 7s., James).**155c. Portrait of a Girl.**—A fair girl, with soft hair framing her face. She wears a flowered frock with wide skirts and yellow leather shoes, and holds a pink in her left hand. The floor is paved with black and white tiles. The background is dark.Signed, "Aetatis suae 4. | Ao. 1639 | A. Cuyp." ; panel, $41\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

The date is early for A. Cuyp, and suggests that the signature has been altered from "J. G." to "A."

Sale.—J. L. Menke, Brussels, June 1, 1904, No. 18.**155d. Portrait of a Girl.**—Full-length. The girl stands, turned to

the left but facing the spectator. She holds a parroquet in her right hand, and has a fan in her left. She wears a grey dress, a white apron and lace collar, and red ribbons, with a gold chain passing over her left shoulder. Dark background. [Compare 154*d*.]

Canvas, 43 inches by 30½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 86. Then in the collection of Mrs. Richard Terrot.

156. Girl holding a Flower.—A young girl, wearing a black jacket and red skirt with white linen collar, cuffs, and hat, stands holding her gloves in her right hand and a flower in her left. Beside her is a table with a red cloth, on which are books. To the left is a garden with tulip-beds.

Panel, 35 inches by 26½ inches.

In the possession of the Paris dealer F. Kleinberger, 1903.

Sale.—Lawrie and Co., London, January 28, 1905, No. 78 (£1260, Lawrie).

156*a*. Girl holding a Fowl.

Panel, 12½ inches by 10½ inches.

Sales.—Lady Wetherall and others, London, April 18, 1903, No. 83 (£8:8s., Souchet).

London, May 8, 1905, No. 91.

156*b*. Girl with a Goat.—A little girl, aged about five, leads a goat. She has fair hair and blue eyes, and wears a green frock with a cap, collar, and cuffs. At the back is a landscape with buildings, figures, and animals.

Canvas, 22 inches by 18 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 27.

156*c*. Portrait of a Girl.—In black, with a white lace collar, cuffs, and cap. She holds her gloves and a book.

Panel, 32½ inches by 22 inches.

Sale.—London, July 20, 1906, No. 115.

157. PORTRAIT OF A CHILD.—Aged about three. She wears a wine-coloured frock richly embroidered with gold and jewels, and a feathered cap. To the left are two lambs' heads. In the right background is a flock of sheep. The sheep recall very clearly the work of J. G. Cuyp.

Sixteen-sided panel, 25 inches by 28 inches.

Exhibited at the Rembrandt Exhibition of Fred. Muller and Co., Amsterdam, 1906, No. 29.

Sale.—(first) Raedt van Oldenbarneveld, Amsterdam, November 6, 1900, No. 26 (6225 florins, Van Nulck).

In the Y. collection, Holland.

157*a*. Portrait of Children.

Canvas, 24 inches by 20½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 137.

157*b*. Portrait of a Child in Antique Dress.

Panel, 43½ inches by 31 inches.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 87 (5 florins, Lamme).

157c. Portrait of a Child.—In old Dutch dress, with a sheep; life size. Fine in colour and handling. [Compare 148c.]

Panel, $38\frac{1}{2}$ inches by $9\frac{1}{2}$ inches (?).

Sale.—Rotterdam, October 18, 1843, No. 12 (76 florins, Chaplin).

157d. Portrait of a Child with a Goat.

Canvas.

Sale.—Antwerp, February 24, 1851, No. 83.

157e. A Child seated.—Holding a rattle, and playing with a Danish puppy.

Sale.—M., Paris, March 26, 1866, No. 82.

157f. Portrait of a Child with a Bird.

$23\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

In the possession of the London dealer Larkin, 1892, No. 49.

157g. A Child with a Dog.

46 inches by 36 inches.

Sale.—Maclean, London, November 15, 1902, No. 99.

157h. A Boy and a Girl.—They are richly dressed in velvet, and sit with a lamb under a tree in a wooded landscape. Some game hangs on a tree to the right: two dogs watch it. In the foreground are a basket of flowers and a gun. To the left is a landscape vista.

Canvas, 27 inches by 39 inches.

In the Perdoux collection, Paris.

In the possession of the Berlin dealer Henry Weustenberg, 1907 catalogue, No. 33.

158. THREE LITTLE SHEPHERDESSES OF GOOD FAMILY, WITH SHEEP (Portraits).—The little girl in front sits in profile to the left, and turns her head to the spectator. Her rose-trimmed straw hat hangs down in her left hand; with her right she holds out a thistle to a lamb on the left. Her two young sisters stand behind. On a slight elevation in the right background are sheep. An early work, still in the style of Jacob Gerritsz Cuyp.

Signed; canvas, $48\frac{1}{2}$ inches by 48 inches.

Mentioned by Parthey (i. 121).

In the collection of Ig. Th. von Pachner, Vienna, 1820.

In the collection of J. Tschager, Vienna.

In the Ferdinandeum, Innsbruck, Tschager bequest, 1899 catalogue, No. 634.

159. THREE CHILDREN (said to be Cuyp's), or, The Young Shepherdesses. Sm. Suppl. 41.—On the right two girls sit in front of bushes and trees. The elder turns half left, and looks at the spectator. She wears an orange-coloured frock, and is weaving a garland of flowers. At her feet lies a sheep, with its head to the right,

and half behind it is another sheep. The second girl, in blue, also looks at the spectator; a garland lies in her lap. She holds out some grass to a sheep, and lays her right hand on its head, above which is seen the head of another sheep. In the centre is a view towards a river, on the farther bank of which rises a church tower. On the left is the girls' little brother, dressed in scarlet, who leads a lamb by a string with his right hand and holds a little stick in his left. In front of him are large-leaved plants. All the figures are life size. It is a summer afternoon.

Canvas, 60 inches by 69 inches.

Mentioned by Waagen (Suppl. 479).

Sales.—(Probably) A. Paillet, Paris, June 2, 1814 (640 francs); mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 300, but he seems to give the height wrongly as 48½ inches.

John Webb, London, 1837 (£315, bought in).

In the collection of John Anderson, Coxlodge Hall, 1857.

Sale.—H. A. J. Munro of Novar, London, June 1, 1878, No. 32 (£525, Agnew, for Lord Overstone).

In the collection of Lady Wantage, Lockinge, 1902 catalogue, No. 55.

160. TWO CHILDREN WITH A GOAT.—A girl in yellow, with her head bare, sits holding a shepherd's crook. She offers a twig to a goat, which a little boy in a broad-brimmed hat, kneeling, holds by its head. The figures are life size. The picture was at times ascribed to J. G. Cuyp, but is unquestionably by Aelbert.

Canvas, 49½ inches by 40 inches.

In the Louvre, Paris, 1902 catalogue, No. 2344 (old No. 107).

160a. Mother with Three Children.

Sale.—Amsterdam, April 9, 1818, No. 83.

160b. Two Children (twins).—In a landscape.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 37 (20 florins, Buntink).

161. Three Little Girls.—Life size. They are playing with a sheep in the open.

Signed.

In the collection of Matthew Anderson, Jesmond Cottage, near Newcastle 1857 (Waagen, Suppl. 480).

161a. Two Children with a Sheep.—Their ages are inscribed on the picture. Behind them to the left is the head of a roe-deer; to the right are two cows and a sheep. In the foreground lie mussels, pearls, and coins: a clumsy little dog barks at the sheep.

Signed, "A. Cuyp 1638"; panel, 35½ inches by 48½ inches.

If the date is correct, the picture is probably by J. G. Cuyp.

Sale.—Leipzig, March 31, 1845, No. 198.

In the Ritterich collection, Leipzig, 1863 (Parthey, i. 720-21).

161b. Children playing with a Dog.

Last in the possession of Von Landauer, Stuttgart, 1863 (Parthey, i. 721).

161c. Two Children with a Cat.—A fair boy, naked to the waist, sits up in bed, with a cat on his knees. Another child brings him an apple.

Canvas, $26\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 27.

161d. Two Children.—They are dressed in rich coloured garments, and are resting at the edge of a wood. They have two lambs and a dog with them.

Canvas, 27 inches by 39 inches.

Sale.—F. Jaeger and others, Berlin, October 21, 1902, No. 139.

162. FOUR CHILDREN IN A LANDSCAPE.—On the right sits a girl in a white satin dress, with green and yellow lined sleeves, a pearl necklace, and a pearl chain in her fair hair. She holds her flower-trimmed straw hat on her lap, and leans forward to pick up a flask. To the left three boys stand in a group. The eldest in the centre wears a purple-grey dress and sandals; he takes two rabbits from the boy on the left, who wears a red velvet tunic with sleeves slashed with white. The third boy, also in red, laughingly lays his hand on the back of a white he-goat, which faces the spectator. To the left is the head of a greyhound. Behind the group is a clump of trees against a blue sky with clouds. On the girl's staff is a monogram that probably refers to the sitters but has been wrongly identified as that of J. G. Cuyt. The picture is certainly by A. Cuyt, and does not represent the children of the Prince of Orange as the owner supposes.

Signed on the right with the genuine signature, A. Cuyt; canvas, 55 inches by 63 inches.

In the collection of the Prince de Soubise before 1800.

Sale.—(Possibly) A. J. Petit, Malines, July 5, 1826, No. 134.

In the collection of the Comtesse Jouvencel, Passy; offered for sale in London, May 1907, by the Warden of the Robert Browning Settlement, Walworth.

162a. A Portrait.—By A. or J. G. Cuyt.

Sale.—The Hague, July 19, 1822, No. 4 (4 florins).

162b. View of the Old Town of Antwerp.—There are boats on the water, and figures. By Cuyt or in his manner.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 103 (28 florins, Kieboon or I. D. Luboon).

163. VIEW OF THE RIETDIJK GATE OF DORDRECHT FROM THE RIVER.—In the centre are several ships and a windmill. To the right the masts of a ship are seen above the houses. The water recalls the work of Van Goyen, but the little figures are quite in the style of A. Cuyt. With the help of this picture, the Rotterdam picture (177), formerly attributed to L. Verschuier, can be assigned to Cuyt.

Signed in the right-hand bottom corner, A. Cuyt; panel, 17 inches by 25 inches.

In the Dordrecht Museum, 1906 catalogue, No. 12; acquired in 1895.

164. **VIEW ON THE MAAS AT DORDRECHT.** Sm. 187, 188, and Suppl. 52.—The mirror-like Maas fills the whole foreground. In the background of the left half are the church and houses of Dordrecht, with sailing-ships near the shore and a big barge with sails furled lying at anchor. In the background of the right half is the low-lying opposite bank of the Maas. There are fishing-boats under sail, and farther right a raft of timber with three men and a barge. "Of the most esteemed quality" (Sm.). [Compare 274 and 631.]

The picture was formerly divided in two halves, as described by Sm. in 1834. The portions were reunited by the London dealer Brown, 1841.

Canvas, $27\frac{1}{2}$ inches by $74\frac{1}{2}$ inches.

Etched by P. J. Arendzen.

Mentioned by Waagen (ii. 202) and by Hofstede de Groot, *Hollandsche Kunst in Engelsche Verzamelingen*.

A copy of the right half is in the Rijksmuseum, 1907 catalogue, No. 747; see Six and Bredius, *Bulletin of the Dutch Antiquarian Society*, 1900, pp. 154 and 201.

Exhibited at the Royal Academy Winter Exhibition, 1887, No. 75; and at the Burlington Fine Arts Club, London, 1900, No. 31.

Sale.—Lady Stuart, London, 1841 (£1102 : 10s. and £1522 : 10s. for the left and right halves respectively, Brown).

Sold by Brown to James Holford, 1841-2 (Sm.).

In the collection of Major J. L. Holford, London.

165. **VIEW OF DORDRECHT FROM THE RIVER.**—

Almost the same composition as 164, but there are no reeds in the foreground and the lighting is rather different. The clouds are not painted in Cuyp's usual style. A very good picture.

Signed in full on the raft to the right; canvas, $38\frac{1}{2}$ inches by $52\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 94.

In the collection of Lord Iveagh, London.

166. **THE OLD DORDRECHT FERRY-HOUSE.**—

In winter, with sportsmen and dead birds in the foreground. In front to the left is a group of dead birds—a swan, an eagle, a duck, and two smaller birds—at the foot of three tree-trunks. Behind them stands a sportsman, seen in profile to the right, who is shooting at some wild duck flying high up on the right; his dog is behind him. In the middle distance on the right is a frozen river on which five men are driving to the right in a sleigh, meeting two sportsmen with a dog. Behind them on the farther bank is the old ferry-house of Dordrecht, which occurs also in 167. On the ice to the left of it are many figures with horses and sleighs.

Signed; canvas, $46\frac{1}{2}$ inches by $66\frac{1}{2}$ inches.

In the possession of the London dealer Buttery, who bought it from Lord Algernon Percy of Guy's Cliff.

Sale.—Lawrie and Co., London, January 28, 1905, No. 79 (£23'10, Sulley).

In the possession of the London dealers Sulley and Co.

166a. View of Dordrecht.

Sale.—London, 1767 (£21).

167. The Old Dordrecht Ferry-House.—To the left, on the bank of the Maas, is the old Dordrecht ferry-house (*see* 166). In the centre foreground six shepherds sit on the ground in a circle; a seventh stands behind. By the water to the extreme right sits another man. Beyond him are two sailing-boats near the bank, with figures standing. There are clouds in the sky.

15 inches by 21½ inches.

Described from the engraving in the Choiseul Gallery.

In the collection of the Duc de Choiseul, sold in Paris, April 6, 1772, and 1793.

167d. View of Dordrecht in a Storm.—[Perhaps identical with 167c.]

Sale.—Earl of Halifax, London, April 19, 1782 (£67, Nisbet).

167b. View of Dordrecht.

Sale.—Delahante, London, 1811 (£189 : 10., Yarmouth).

167c. View of Dordrecht in a Storm with Lightning.—[Perhaps identical with 167a.]

In the Carlton House collection.

Sale.—T. Barber, London, 1862 (£66 : 3s., Peacock).

167d. View of Dordrecht.

Exhibited at Leeds, 1868, No. 757.

In the collection of Lady Rolle.

167e. View of Dordrecht.—A man and woman, a sheep, and boats. 17 inches by 21½ inches.

Sale.—W. Delafield, London, April 29, 1870 (£170, Nieuwenhuys).

167f. View of Dordrecht.—With numerous fishing-boats on the river, and others lying at anchor. Small boats, with figures in the foreground.

Panel, 28 inches by 46 inches.

Sale.—Sir Henry Meysey Thompson and others, London, March 16, 1901, No. 68 (£162 : 15s., Lane).

168. THE AVENUE AT MEERDERVOORT NEAR DORDRECHT, WITH FIGURES. Sm. 115, and Suppl. 23.—Almost in the centre is an avenue of trees leading away into the distance. In the foreground of this, a young man in red stands holding a horse and a pony by their bridles. The pony, which is in front, is seen in profile to the left; the horse behind turns its head to the front. To the left, on the edge of the track, lies a cow with its head to the right; behind it, another cow, in profile to the left, goes down a bank into the meadow which is at a somewhat lower level than the avenue. Between the first cow and the young man is seen a gentleman riding up the avenue; to the

right of him, down the avenue, stand a woman and two boys. In the left distance is the chateau of Meerdervoort. To the right is the Maas, with Dordrecht on the farther bank. Beside a canal running parallel to the avenue sit two anglers. It is a fine evening. A good picture.

Canvas, $29\frac{1}{2}$ inches by $39\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 425.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 53.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810 (according to Demidoff sale catalogue).

Sérerville, Paris, January 21, 1812 (10,000 francs).

Duchesse de Berry, Paris, April 4, 1837, No. 46 (18,900 francs)
—previously offered for sale in London, 1834 (for £800).

Demidoff of San Donato, Paris, April 18, 1868, No. 2.

In the collection of Sir Richard Wallace.

In the Wallace collection, London, 1901 catalogue, No. 51.

169. THE AVENUE AT MEERDERVOORT.—With cows and riders in the foreground. The composition is identical with 168, but is somewhat wider.

Signed on the left; $28\frac{1}{2}$ inches by 41 inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 93 (960 florins).

In the collection of Earl Cowper, Panshanger.

170. THE RUINS OF THE ABBEY OF KONINGSVELD NEAR DELFT. Sm. 62.—The ruins fill the left half of the picture. In the right foreground are a horseman with his back to the spectator and two men on foot. To the left of them are two other men with a waggon and a grey horse. A small part of a house is visible on the extreme right. Beyond it is a range of lofty hills which the painter invented for the occasion. It is a fine summer evening.

Panel, 18 inches by 30 inches.

Mentioned by Waagen (ii. 48).

Engraved in the Stafford Gallery, No. 38.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797 (500 florins).

In the collection of Lord Francis Egerton, London, 1834 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 207.

171. A COW-HERD NEAR THE RUINS OF KONINGSVELD.—In a bare landscape. In the right foreground is a man on a grey horse, with his back to the spectator: beside him, to the left, is a man on foot. On the right is a herdsman with cows.

Signed in full; $17\frac{1}{2}$ inches by 24 inches.

Engraved in the Stafford Gallery, No. 39.

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 235.

171a. View of Leyden.—Fishermen in the foreground. Sunshine. Panel, 22 inches by 30 inches.

Sale.—Amsterdam, April 13, 1829, No. 28 (12 florins).

172. RUINS OF THE HUIS TE MERWEDE (or, Cattle watering in a River). Sm. 134.—The great ruins are seen in the right middle distance. In front of them are five cows, lying or standing. One cow stands in the river, which fills the whole of the left side. On the river are numerous sailing and rowing-boats. In the distance to the left lies Dordrecht. It is a very good and unusually sunny picture. One of the cows was introduced by Van Strij, according to Sm.

Signed on the left-hand boat "A. cuyp"; panel, 21 inches by 33 inches.

Sale.—J. F. Tuffen, London, April 11, 1818 (£157 : 10s.).

In the Valedau collection, Paris, 1834 (Sm.); the collection was bequeathed to Montpellier in 1836.

In the Montpellier Museum, Valedau bequest, 1900 catalogue, No. 666.

172a. The Castle of Mutton (Muyden?).—A gentleman with attendants walks along the shore.

Canvas, 43 inches by 57 inches.

Sale.—F. H. de Groof, Antwerp, March 20, 1854, No. 92.

173. THE CASTLE OF VALKENHOF, WITH FIGURES.—A castle with a high square tower above the arched gateway fills most of the right side of the picture. Some ruins are visible over the walls, but these are not the familiar buildings of Valkenhof. To the left is a view across a stream over a plain, which resembles the country round Nymwegen. In the foreground are a countryman in a red jacket with a basket and a gentleman on a dappled-grey horse followed by a dog. At the back, in front of the castle, are numerous other figures, one of them on horseback. On the river are a few little boats. It is evening. [Compare 174, which is almost identical.]

Signed A. Cuyp; canvas, 44½ inches by 65 inches.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 98.

Sale.—John Newington Hughes, London, April 14, 1848 (£745 : 10s., Baron Rothschild).

In the collection of Mr. Alfred de Rothschild, London.

174. TRAVELLERS AND OTHERS NEAR THE RUINS OF THE CASTLE OF NYMWEGEN. Sm. 260.—The ruins of the castle of Nymwegen fill a large part of the picture. A high square tower rises above the arched gateway. On a broad road in the left foreground are a countryman in a red jacket with a basket and a gentleman on horseback followed by a dog. Near the walls of the castle are other persons conversing; some are seated at the back. On the river are a few little boats. There is a wide view over an open and cultivated country. It is a sultry summer evening. An excellent picture, almost identical with 173.

Canvas, 45 inches by 51 inches.

Mentioned by Waagen (iii. 28).

In the collection of the Earl of Ashburnham, 1834 (Sm.).

In the collection of Lady Ashburnham, London.

175. COWS AND A HORSEMAN BY THE RIVER-SIDE NEAR NYMWEGEN. Sm. 181.—Parallel to the lower edge of the picture is a narrow strip of land, the bank of the Waal which flows away into the distance. On an eminence to the right is the town of Nymwegen with its castle, houses, and walls on the riverside. To the left are a vessel with three men, and other boats. On the farther shore extends a bare plain, seen under the beautiful and tender grey sky of a summer morning. In the foreground are two men of rank on horseback, facing right, a herdsman, a woman, and five cows which are watering in the river.

Canvas, about 40 inches by 58 inches.

Mentioned by Waagen (Suppl. 333) and by W. Bürger, *Trésors d'Art en Angleterre*, p. 268.

Exhibited at Manchester, 1857, No. 710.

In the collection of the Duke of Bedford, Woburn Abbey, No. 367; it was there in 1834 (Sm.).

175a. View of Nymwegen.

Sale.—Sir G. Colebrooke, London, April 22, 1774 (£304 : 10s., Chauncy).

175b. View of Nymwegen.

Sale.—H. R. Rigby, London, January 9, 1789 (£262 : 10s.).

176. THE RUINS OF THE CASTLE OF UBERGEN, NEAR NYMWEGEN, WITH HORSEMEN AND CATTLE (or, Ruined Castle in a Lake). Sm. 118.—An old ruined castle with round towers at the corners stands in a lake. In the distance behind it is a lofty hill, with trees growing down to the water's edge on the left. On the road beside the lake, beyond and to the right of the castle, are a lady and gentleman, a cow lying down, and two cows standing up. In the right foreground, on the edge of the lake, is a rider on a black horse, with his back to the spectator; he converses with a shepherd, who stands to the left, also with his back to the spectator. His five sheep are resting near him. Both figures stand out dark against the clear water. It is evening. "This little picture, although simple in its composition, possesses every charm for which the master is so justly admired" (Sm.).

A sketch for the picture is in the Albertina; it bears the name of the castle, which is not far from Nymwegen.

Panel, 12½ inches by 21 inches.

Mentioned by Waagen (i. 409), and by C. Blanc, *Le Trésor de la Curiosité*, ii. 331.

Exhibited at the British Institution, 1821.

Bought at Hoorn from an old clothes dealer (for fifteen pence, according to Sm.).

Sales.—De Preuil, Paris, 1811 (6000 francs).

Lapeyrière, Paris, April 14, 1817 (8000 francs).

Imported into England by La Fontaine.

Sale.—La Fontaine, London, 1822 (£462, bought in).

In the collection of Sir Robert Peel, Bart., 1834; he bought it from La Fontaine (for about £367 : 10s., Sm.).

Acquired with the Peel collection for the National Gallery, 1871.
In the National Gallery, London, 1906 catalogue, No. 824.

177. THE OLD OOSTPOORT, ROTTERDAM.—This gate was built about 1611-13 and demolished in 1836. On the right is the gate; in the centre is the bastion with a windmill on it. Along the wall is a pathway protected by an iron railing on the side of the water. At the end of the bastion this path leads through a wooden gateway over a drawbridge, with wooden balustrades. Under this gateway stands a man. To the left, in the corner of the picture, on this side of the ditch over which the drawbridge is thrown, two gentlemen stand talking. One has his face to the spectator, the other his back. The latter wears a red dress and a black hat, and wears a sword in a bandolier. To the right, beside them, is a dog. In the middle distance, to the left, are the red roofs of the town, seen in the light of the setting sun.

This picture, described as "resembling the school of Cuyp," was gratuitously attributed in the 1892 catalogue to L. Verschuier; it was said to represent a hitherto unknown period in his development. In the supplementary catalogue of 1905 it was attributed to A. Cuyp. The similar signed picture of the Rietdijk Gate at Dordrecht (177) makes A. Cuyp's authorship unquestionable.

Panel, 25 inches by 19 inches.

In the collection of M. J. van Dam van Noordeloos.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 60 (old No. 285).

178. The Castle of Rupelmonde.

Sale.—Amsterdam, December 16, 1851, No. 17.

178a. View near Delft.—In the middle of a river is a fort built on arches, and approached from either bank by a drawbridge. To the left is a high building, with another beyond it. A woman descends some steps from the fort to the river. On the bank in the foreground a man is fishing.

Panel, 17 inches by 21½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 77.

In the collection of Lord Ribblesdale, 1908.

179. Cows by a River, with a Shepherd and a Woman.—On the bank of a river flowing through the middle distance are seven cows; five are lying down, the sixth, a dark cow, stands in profile to the right, and the seventh is in full face. Farther away is a flock of sheep. Near a stunted tree, on the extreme right, the shepherd, with a basket on his arm, stands conversing with a milkmaid. On the farther bank of the river are the houses and the church of a village. There are four sailing-boats on the river.

Panel, 19½ inches by 30 inches.

Sale.—Scarisbrick, London, May 1861.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 6.

Now in America.

180. A COW AND OX IN A MEADOW NEAR A FARM.

Sm. 165 and Suppl. 25.—A red ox stands near a stable in profile to the left. Beside it a black cow is lying down. In the immediate foreground are three pigeons. To the right are a farmhouse and a hayrick. To the left is a view over a meadow, with two cows lying down, towards a village. Evening. [Pendant to 763.] [Compare 752.]

Signed on the chimney of the farmhouse A. C. ; panel, 15½ inches by 22 inches.

Sales.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 15 (110 florins, Spaan).

(Possibly) G. Muller, Amsterdam, April 2, 1827, No. 18 (550 florins, J. de Vries)—the catalogue entry is apparently imperfect.

A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 11 (2500 florins, Brondgeest) ; it was in this collection, 1834-42 (Sm.).

In the Van der Hoop collection, Amsterdam.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 746.

181. A SHEPHERDESS AND HER FLOCK.—To the left, in a hilly landscape, a young shepherdess sits on the ground. She is facing right, and turns her head to the spectator. She wears a brown skirt, red jacket, white collar, and a large straw hat, and holds a crook in her right hand. On the right, a little in front of her, lies her dog. The sheep are grazing partly on a gentle slope in the right foreground, partly in the left middle distance. In the centre foreground are large-leaved plants. In the distance rises a church tower.

Canvas, 28½ inches by 39 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 26 (4000 francs, Goudstikker).

In the possession of the Amsterdam dealer Goudstikker.

182. THE PASTURE.—On the right, a shepherd, shepherdess, and two boys are resting under a tree. A dog sleeps in front of them, and numerous goats and sheep are resting, while cattle stand at the back. A peasant is ploughing on high ground in the distance. Near the shore of a river fishermen are at work in two boats. A work of Cuyp's middle period, and one of the best pictures by him in Germany.

Signed, in the right-hand bottom corner on a stone, A. Cuyp ; panel, 38 inches by 69½ inches.

In the Mannheim Gallery.

In the Augsburg Museum, 1899 catalogue, No. 638.

183. COWS IN A PASTURE BY A RIVER. Sm. 248.—

In the foreground four cows are lying down. On rising ground to the left are two men and a girl ; one man, holding a long stick, is seated, and the other stands holding some rods. It is a fine warm evening. A good picture.

Panel, 15 inches by 19 inches.

Mentioned by Waagen (iii. 397).

In the collection of the Duke of Rutland, Belvoir ; it was there in 1834 (Sm.).

184. TWO COWS WITH A SHEPHERD AND SHEPHERDESS. Sm. 280.—In the right foreground, on the slope of a wooded hill, a large brown cow lies in profile to the left. To the right, behind her, a black and white cow stands with her head to the spectator. Almost in the centre of the middle distance lies the shepherd ; he wears a broad-brimmed hat and leans his head on his right arm, as he looks out of the picture. Near him to the left, but farther back, stands a young shepherdess, facing the spectator ; she holds a staff in her left hand and points with outstretched right hand towards the left. Here the view extends over a river landscape glittering in the delicate morning light. In the left foreground are bushes and leafy plants. In the distance are a few sheep.

Signed, A. Cuyp ; canvas, 40 inches by 53 inches.

Exhibited at Düsseldorf, 1904, No. 295.

In the collection of Lord Coventry, 1834 (Sm.).

Sale.—Wynn Ellis, London, 1876 (£1197 : 10s., Nieuwenhuys).

In the collection of the late A. von Carstanjen, Berlin.

185. COWS AND SHEEP BY A RIVER.—On gently rising ground two cows are lying down ; a third, which is black, stands behind them, facing right. In front of the cows four sheep are resting, and four others are at the foot of a tree in the right background. In the left foreground are great stones near the water. Beyond is the river, with woods on the opposite shore.

Signed, A. Cuijp ; canvas, 26 inches by 32 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 12.

Sale.—Baron Koenigswarter of Vienna, Berlin, November 20, 1906, No. 11 (72,000 marks).

In the collection of Oscar Huldchinsky, Berlin.

186. HERDSMEN AND A HERD OF COWS (or, Sunset after Rain). Sm. 195.—Three herdsmen are with a herd of nine cows. In the left middle distance is a row of trees. In the foreground are bushes. The sunlight gleams through rain-clouds. A good, if not a first-rate, example of the master's mature style ; warm in tone.

Signed on the left, A. Cuyp ; panel, 32½ inches by 27 inches.

Exhibited at the Royal Academy Winter Exhibition, 1876, No. 75, by Lewis Fry.

In the collection of William Wells, Redleaf, 1834 (Sm.).

In the collection of Lewis Fry, Clifton, near Bristol, No. 32.

187. COWS IN A PASTURE WITH A HERDSMAN.—On the river-bank sits a herdsman, wearing light-blue breeches and a white shirt, near five cows. It is earlier than 188.

In the collection of the Duke of Leinster, Carton, Ireland.

188. COWS WITH A HERDSMAN.—Five reddish-brown cows are in a flat landscape. A herdsman in red sits near, with his back to the spectator. The sky is clouded. Of the master's good period.

Signed in full.

In the collection of the Duke of Leinster, Carton, Ireland.

189. COWS AND HERDSMEN IN A LANDSCAPE.—In the foreground are three cows and two herdsman. At the back are horsemen. It is much over-cleaned but probably genuine.

In the collection of the Duke of Leinster, Carton, Ireland.

190. CATTLE AND HERDSMEN.—In a wooded landscape. Much damaged.

Signed in the left-hand corner.

In the collection of the Duke of Leinster, Carton, Ireland.

191. A Herdsman with Cows in a Pasture.—A young man with a stick on his right shoulder stands, with his back to the spectator, under a tree on the left. Near him to the right stands a red ox (or young cow) with a white head, turned to the left but looking at the spectator. Behind it is a dark grey animal in profile to the right. In the immediate foreground lies a red and white spotted cow, looking to the right. Behind it is another dark grey cow, with its tail towards the spectator; its left horn turns down, its right horn upwards.

Panel, 16 inches by 12½ inches.

Sales.—James Backer, London, 1855.

G. A. F. Cavendish Bentinck, London, 1891.

In the collection of Vernon Watney, Cornbury Park, Charlbury, Oxfordshire.

192. CATTLE: EVENING.—On rising ground near a river-bank are eight cows, one of which is standing up. On the opposite bank are a town and other buildings. Blue sky with clouds. A good work of Cuyp's last period.

Panel, 21½ inches by 30½ inches.

Mentioned by C. Hofstede de Groot, *Oud Holland*, xi. 212.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 80.

In the collection of Arthur Sanderson, Edinburgh, 1903.

Sale.—Arthur Sanderson, London, July 3, 1908, No. 89 (£89:5s., Bryde).

193. A SHEPHERD AND HIS FLOCK. Sm. 141.—A flock of sheep are seen in the light of the setting sun in a meadow. The grass is intersected by strips of sandy soil; a few big stones are scattered about the foreground. The shepherd stands on the left, leaning on his crook and almost turning his back to the spectator; his dog sits behind him. In the right middle distance is a thatched barn; in front of it a donkey-driver, riding on the pack-saddle behind a tub, converses with a countryman. A broad plain stretches away to the horizon, the edge of which shimmers vaguely in the mist of the summer air. In the distance are fields and a river, on the farther side of which are two church towers.

It is a work of the artist's maturity. "An example of great excellence and beauty" (Sm.).

Signed in the left-hand bottom corner, A. Cuyp ; panel, 19½ inches by 29½ inches.

A copy, perhaps by the same hand as the copy in Lord Carlisle's gallery, is in a private collection in Brussels.

Exhibited at the British Gallery, 1823.

Etched by J. Eisenhardt.

Sale.—Alexis de la Hante, 1821 (£325 : 10s.).

In the collection of W. Beckford.

In the collection of Colonel Hugh Baillie, London, 1834 (Sm.).

Sales.—Erard, Paris, 1831.

Schneider, Paris, April 6, 1876 (Städelsches Kunstinstitut).

In the Städelsches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 307.

194. **Six Brown Cows and a Herdsman.**—To the left is a palace, as in 2.

Signed in full on the right ; the signature may or may not be genuine.

In the collection of Sir Hickman Bacon, Gainsborough.

195. **COWS AND SHEEP WITH HERDSMEN.**—In the foreground are cows, a herdsman, a milkmaid with pails, and sheep in a fold. Beyond is a landscape surrounded by hills. To the right is a house. It is evening. The picture is genuine but completely ruined. Dr. Bode thought that it was not genuine, any more than its pendant (365). [Compare 272.]

Panel, 13½ inches by 20 inches.

Mentioned by Hofstede de Groot, *Oud Holland*, xi. 138.

In the collection of John Graham Gilbert, bequeathed to Glasgow in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 252.

196. **COWS AND HERDSMEN NEAR NYMWEGEN.**—The walls and roofs of the fortress, as well as the hills and trees and the placid river that reflects the town in its waters, are all bathed in golden sunlight. The roof of the tower on the left is destroyed. In the foreground on a bank are cows and herdsmen. To the left lies a fishing-boat. There are dark grey clouds in the clear sky.

The picture appears to be genuine in spite of a false signature in the right-hand bottom corner.

Panel, 18½ inches by 28 inches.

Mentioned by Parthey (i. 722).

In the Gotha Museum, 1890 catalogue, No. 293.

197. **Six Cows in a Landscape.**—In a riverside pasture are six cows. One is being milked by a woman ; two are lying down. In the foreground are two brass milk-pails and a yoke. In the distance is a boat on a river, and beyond it is a windmill. Blue sky with clouds. Dark but transparent.

Signed, A. Cuyp ; panel, 25 inches by 35 inches.

Mentioned by Waagen (iii. 310).

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 96.

In the collection of the Marquess of Linlithgow, Hopetoun House, Scotland.

198. COWS IN A PASTURE. Sm. 122.—In the foreground are four cows. A yellow and a red one are lying down; the other two stand up on the farther side of them. Beyond are the herdsman and a few sheep. Farther back, near the centre, a shepherd and shepherdess are sitting together. On the left is a distant view. It is a fine sunny evening. The picture is golden in tone.

Signed in full; octagonal panel, 8 inches by 9½ inches.

Engraved by Page.

Possibly identical with the octagonal picture which the surgeon Jacob Houcke sold in Leyden, 1669, with other pictures (A. Bredius).

Sales.—C. A. de Calonne, March 23, 1795 [or 1788, according to Sm.] (£14).

General Craig, London, April 18, 1812 (£51 : 9s.).

G. Watson Taylor, London, June 13, 1823 (£81).

G. Watson Taylor, Erlestoke, 1832 (£134 : 8s.).

Richard Sanderson, London, June 17, 1848 (£117 : 12s., Seguiet)
—it was in this collection in 1834 (Sm.).

In the possession of the Paris dealer Bourgeois.

In the collection of Baron Albert von Oppenheim, Cologne.

199. A RIVER LANDSCAPE WITH COWS.—On a river-bank to the right are four cows, near some bushes. In the distance are the towers and houses of a town.

Signed, A. Cuyt; canvas, 20 inches by 25½ inches.

In the collection of Antoine Brasseur.

In the Lille Museum, A. Brasseur bequest of 1885; 1893 catalogue, No. 215.

200. COWS IN A PASTURE NEAR THE WATER. Sm. 242.—Near a clear stream are four cows; a black and white cow and another one lie down, and two others stand up. (Waagen says that three, not two, are lying down.) Near them a man and woman are seated on a bank. A line of trees, among which is seen the roof of a house, leads the eye to the ruins of a castle; near it, some cows stand in a river which fills the left side of the picture. In the foreground are ducks. A pail and a large bottle are placed on a wooden bridge.

Canvas, 37 inches by 52½ inches.

Mentioned by Waagen (ii. 20).

Exhibited at the British Institution, London, 1826 and 1827.

In the Royal collection, Buckingham Palace, where it was in 1834 (Sm.).

201. COWS IN A PASTURE BY A RIVER. Sm. 73.—On a bank in deep shadow in the foreground are eight cows, seven of them lying down. Near them is a peasant in a red jacket, who leans on a stick and talks to a woman seated, with a little girl standing by her. In the

middle distance is a river, with sailing-boats. On the farther shore are the ruins of a town. It is a cloudy evening.

Signed, "A. cuyp"; panel, 23 inches by 28½ inches.

Mentioned by J. A. Crowe, *Handbook of Painting*, Part II. p. 461; and by Waagen (ii. 344).

Engraved by R. Cockburn.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 100.

In the collection of Noel Desenfans, London, 1801.

In the Dulwich College Gallery, London, 1892 catalogue, No. 192 (old No. 239).

201a. Cattle near the Maas (Merwede) with Dordrecht in the Distance.—On the right is a group of cows with a milkmaid. On the left is the Maas with ships; beyond it are the church and houses of Dordrecht. A threatening cloudy sky.

Signed, A. Cuyp; panel, 29½ inches by 41 inches.

In the Dulwich College Gallery, London, 1892 catalogue No. 144 (old No. 243).

202. FOUR COWS IN A PASTURE. Sm. 202.—Four cows are under a tree on a grassy slope in the left foreground. A brown and white spotted cow lies in front, with a dark cow beyond her. The two others, a red cow with a white head and a dark cow, are standing up. To the right is a view over the country towards distant hills. It is evening. "This picture is of the most esteemed quality" (Sm.).

Panel, 17½ inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 83.

Sales.—(Probably) Jan van der Marck, Amsterdam, August 25, 1773, No. 48 (310 florins, Fouquet).

Jeremiah Harman, London, May 17, 1844 (£420, Baker)—in this collection in 1834 (Sm.).

J. Baker, London, 1855 (£131 : 5s., Hickman).

T. Howard, London, 1873 (£546, Agnew).

In the collection of Lord Iveagh, London.

203. COWS AND HERDSMEN IN A PASTURE BY A RIVER. Sm. 75.—On the river-bank in the foreground a herdsman in red stands, with his back to the spectator, conversing with a woman who sits on the ground. She points to a road on which are two youths, one of them riding on a donkey. On a slope in the centre are seven cows. Beyond is a hilly landscape, with the tower of a castle in the distance. It is a fine summer evening. A very good picture.

Signed, A. Cuyp; canvas, 25 inches by 33½ inches.

Engraved by Vivares.

Exhibited at the Royal Academy Winter Exhibition, 1883, No. 243; and at the London Guildhall, 1894, No. 51, and 1903, No. 176.

Sale.—Henry Penton, London, 1800 (£242 : 11s.).

In the collection of Lady Mildmay, Dogmersfield, 1834 (Sm.).

In the collection of Sir Henry St. John Mildmay, Bart., London.

204. CATTLE AND FIGURES IN A ROCKY LAND-

SCAPE.—In a landscape with rocks on the right, a flock of sheep are resting near a tree on the slope almost in the centre. Farther away are a cow and a herdsman. To the left is a rather dark distant view, with a ruin and three cows near a placid stream. In the foreground are three shepherds, and a shepherdess, who converses with a countryman under a tree. There are other sheep and figures.

Canvas, 19½ by 29 inches.

Mentioned by Waagen (Suppl. 110).

In the collection of James Morrison, London.

205. FIVE COWS AND A BULL BY A RIVER. Sm. 223.
—The animals are grouped on the side of the high bank of a river which fills the left half of the picture. The bull, almost black, lies a little away from the cows in the centre foreground. A pale-yellow cow is also lying down, but the other four stand up. The sky is overcast, with faint sunshine. "Painted in the artist's broad and vigorous manner" (Sm.), like its pendant (393).

Mentioned by Waagen (Suppl. 163).

Exhibited at the Royal Academy Winter Exhibition, 1877, No. 78, and 1891, No. 81.

Sale.—Lord Radstock, London, May 12, 1826.

In the collection of Abraham Robarts, 1834 (Sm.).

In the collection of A. J. Robarts, London.

206. A HERD OF COWS WITH A HERDSMAN ON A RIVER-BANK. Sm. 149, and Suppl. 55.—On the right, near the centre, six cows are lying on the gently sloping bank of a river, which winds away into the plain towards the left. A seventh cow, black and white spotted, stands on the right in profile to the right, with its head up. On the river-bank to the left, the herdsman in red, wearing a large hat, and having his back to the spectator, sits holding a stick as if he were angling. On the opposite bank, to the extreme left, are a house and a windmill. It is a fine summer evening. An excellent work.

Signed, A. Cuyp; panel, 24½ inches by 35½ inches.

Mentioned by Waagen (ii. 336); W. Bürger, *Trésors d'Art en Angleterre*, p. 271; and Ch. Blanc, *Le Trésor de la Curiosité*, ii. 446.

Exhibited at Manchester, 1857, No. 712; and at the Royal Academy Winter Exhibition, 1903, No. 87.

Sale.—R. Bernal, London, 1824 (£313:19s., M. Zachary).

Sold by Zachary to Frederick Perkins, before 1834 (Sm.).

Sales.—Comte de Perregaux, Paris, December 8, 1841, No. 6 (18,000 francs —or, according to Sm., 21,000 francs plus 5 per cent, for Baron Delessert).

(Perhaps) Paul Perrier, Paris, 1843.

Baron F. Delessert, Paris, March 15, 1869, No. 17 (92,000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 6.

In the collection of Rodolphe Kann, Paris.

In the collection of George Salting, London, who exhibited it in 1903.

207. CATTLE ON A RIVER-BANK.—Under two trees in the

left foreground, which is in shadow, a brown cow stands, facing left. To the right of it a brown-and-white spotted cow is lying down. Farther back between them is seen a black cow, lying down with its head to the spectator. In the right foreground are large-leaved bushes; beyond them is a placid stream, the opposite bank of which rises up into low hills. In the centre distance is a round tower. Sunny background.

Panel, $13\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

Etched by P. J. Arendzen.

Mentioned by C. Hofstede de Groot, *Hollandsche Kunst in Engelsche Verzamelingen*.

In the collection of Sir Richard Wallace.

In the Wallace Collection, London, 1901 catalogue, No. 180.

208. **A SHEPHERD WITH HIS FLOCK.** Sm. 205.—In the centre a man in red, mounted on a dark chestnut horse with his back to the spectator, is speaking to a man and woman, who stand to the right at his horse's head. In the right foreground, close to the other figures, are a little boy standing and a shepherd seated. In the centre and left foreground are sheep. Beyond them is seen a landscape, with a castle, and a hill in the distance to the right. [Pendant to 489.]

Panel, 13 inches by 11 inches.

Mentioned by Waagen (ii. 160).

In the collection of the Marquess of Hertford.

In the Wallace collection, London, 1901 catalogue, No. 255.

209. **A SHEPHERD WITH HIS FLOCK.** Sm. 173.—A group of four sheep, three of which stand in a pen while the fourth lies outside. The shepherd reclines in the foreground, with a brass can and a milk-bowl at his side. On the right is a goat lying down. "Painted in the artist's finished manner" (Sm.).

Panel, $13\frac{1}{2}$ inches by 26 inches.

Mentioned by Waagen (ii. 167).

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 43.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 12; it was there in 1834 (Sm.).

210. **Cows in a Pasture near a River.**—On a narrow strip of river-bank in shadow, in the foreground, seven cows are grazing; two of them are lying down. Beyond is a broad river with numerous sailing-boats. The sky is cloudy with a fine effect of light.

In the collection of Sir W. Van Horne, Montreal, Canada.

211. **Cattle in a Pasture by a River.**—In the foreground is a herd of cattle; a cowherd and his dog are lying down in front of them. In the right middle distance a man is leading a horse along the river-bank. Farther left, a soldier is watching some fishermen who are pulling in a net. Beyond them are two boats, one with its sails up. Beyond the sailing-boat are two houses on the farther bank. In the far distance, on the extreme left, a town is faintly seen on the horizon. A glowing sunset sky.

Signed, "A. cuijp."; panel, 31 inches by 41½ inches.

Given by Henry J. Marquand to the Museum in 1890.

In the Metropolitan Museum, New York, 1905 catalogue, No. 260.

212. Cows and a Herdsman.—In a pasture by a river lie four cows, three of them facing left. A fifth stands on the right, with its tail to the spectator and its head to the left. On the extreme right sits the herdsman. On the still surface of the stream to the left are two sailing-boats; there are trees on the opposite bank.

In the collection of H. C. Frick, New York.

213. TWO COWS IN A PASTURE. Sm. Suppl. 39.—In the foreground a red cow is lying down, in profile to the left; a black and white cow stands behind with its head to the left. In the left middle distance are a cottage and a windmill in a flat landscape. It is morning.

Signed in the right-hand bottom corner, A. Cuyp; panel, 11½ inches by 14½ inches.

In the collection of Frédéric Kalkbrenner, Paris, 1842 (Sm.); bought from him, January 1846, by Dutuit.

In the Petit Palais des Beaux-Arts, Paris, Dutuit collection, 1907 catalogue, No. 897.

214. COWS AND SHEEP WITH A HERDSMAN.—At the foot of three trees on the left are two cows, facing right. One is lying down; the other, a reddish-brown animal, stands with its head down. To the left are some sheep. On the right sits a herdsman, wearing a black hat and brown jacket and holding a stick under his arm. His brown and white dog lies at his feet. In the distance are a hill and a village. Evening light. A very good picture.

Panel, 17 inches by 13½ inches.

Sale.—Kums, Antwerp, May 17, 1898, No. 99 (28,000 francs, Le Roy).

In the collection of S. de Jonge, Paris.

215. CATTLE AND SHEEP IN A PASTURE.—In the right foreground a brown and white spotted cow stands in profile to the left. Behind her, partly cut off, lie two others, a black and a brown. To the left is a group of four sheep lying down and a goat standing up. On the extreme right at the back the herdsman stands talking to a woman. The man wears a red coat with grey sleeves; the woman, who is seen full face, wears a blue jacket with a white kerchief and a yellow skirt. In the distance are mills and the church tower of Dordrecht. A cloudy sky at sunset. [Compare 752.]

Signed with the monogram; panel, 12½ inches by 18½ inches.

Sale.—Vicomte du Bus de Gisignies, Brussels, May 9, 1882, No. 18.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 8.

In the collection of the late Maurice Kann, Paris.

216. CATTLE IN A FLAT LANDSCAPE.—On the right is a group of cows; two brown cows are lying down and a grey cow is standing up. Near them, but closer to the centre, are six sheep and a

goat. A milkmaid approaches from the right background. A hay-cart with two black horses stands in the left background. In the foreground are three ducks in a pond. This belongs to the half-mature period, about 1645.

Signed in full on the ground to the left ; 55 inches by 86 inches.

In the possession of the Paris dealers F. Kleinberger and Wildenstein.

In the collection of the late Maurice Kann, Paris.

217. **COWS AND HERDSMEN IN A PASTURE.**—In the centre a cow lies in profile to the right ; behind her a dark cow stands in profile to the left. Behind this again lie three others, facing right, with the herdsman, who converses with a woman. She has her back to the spectator ; beside her stands a little boy. In the extreme right foreground are large-leaved plants. In the middle distance, to the left, are a river and a range of hills. A stork flies above.

Signed in the left-hand bottom corner, A. Cuyp ; canvas, 43½ inches by 51 inches.

In the collection of the late Rodolphe Kann, Paris ; purchased as a whole, August 1907, by the London dealers, Duveen Brothers ; 1907 catalogue, No. 32.

In the collection of B. Altman, New York.

218. **COWS AND HERDSMEN.** Sm. 136.—In the foreground, which is overgrown with bushes, three cows are grazing. Near them are two herdsman ; one, wearing a red jacket, is seated. In the distance are a hill and water. It is a fine afternoon. "An admirable example of the master" (Sm.).

Panel, 19 inches by 18½ inches.

Mentioned by Waagen (ii. 110), and by C. Blanc, *Le Trésor de la Curiosité*, ii. 331.

Exhibited at the British Institution, 1819.

Sale.—Lapeyrière, Paris, April, 14, 1817 (6010 francs).

In the collection of Alexander Baring, 1834 (Sm.).

Sales.—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846.

J. Bond, London, 1874 (£3150, G. Baring).

In the collection of Lord Ashburton, London.

In the possession of the Paris dealer F. Kleinberger.

219. **LANDSCAPE WITH COWS.**—To the left are some trees and three cows lying down ; to the right is a river with boats carrying turf, and sailing-vessels. A false signature "A. v. S." has caused some to attribute it to A. van Strij ; but it is unquestionably by A. Cuyp.

Canvas, 10 inches by 16 inches.

In the collection of Adolphe Schloss, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

220. **SHEEP IN A PASTURE BY A RIVER.**—In the right foreground are two figures ; on an eminence is a flock of sheep.

In the collection in the Palace, Pawlosk.

221. **Landscape with Cattle.**

Signed ; panel, 16½ inches by 21½ inches.

Exhibited at Brussels, 1882, No. 42.

In the collection of Count Bloudoff, St. Petersburg.

222. A HERD OF COWS WITH HERDSMEN.—Six cows are on a pasture sloping to the right. One cow, grazing in the middle, is seen in three-quarter view from the right. The others fill the right half of the picture. In the foreground a dark-spotted cow lies in profile to the left ; behind her, another faces right. The other three stand at the back in profile to the left. To the right of these the herdsman converses with a woman ; she has her back to the spectator, and carries two pails on a yoke. In the left middle distance is a flat landscape.

Panel, 17½ inches by 24 inches.

Sale.—London, July 25, 1907 (£99 : 15s., Huggins).

In the possession of the London dealers Dowdeswell.

In the collection of John G. Johnson, Philadelphia.

223. LANDSCAPE WITH CATTLE.—A yellow cow and two brown cows lie in a pasture. Behind them stands a black cow, turning towards the herdsman who stands to the right near a cow hill. In the left distance is a village with a broad tower.

Signed indistinctly in the left-hand bottom corner ; panel, 15 inches by 18½ inches.

Sales.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 47.

In the collection of Baron Johann von Pouthon, Vienna.

In the Rudolphinum, Prague, 1889 catalogue, 196.

224. Two Herdsmen with Cows.—Three cows are in the foreground, and others on a mound to the right. To the left is a view over a plain, at sunset. The attribution is not quite certain.

Panel, 23 inches by 28½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 136.

In the collection of Sir F. Cook, Bart., Richmond.

225. Landscape with Cattle.

In the collection of J. Diaz Carneiro, Rio de Janeiro ; purchased in that city (E. Michel, *Gazette des Beaux-Arts*, August 1907, p. 149).

226. Cows under Trees near Water.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

227. A HERD OF COWS IN A PASTURE BY A RIVER-BANK. Sm. 207.—A herd of seven cows—six are lying down—on the bank of a river which fills part of the foreground. In the distance is an old square tower ; a few sailing-boats are on the river. A fine evening after rain.

Panel, 28 inches by 35 inches.

Mentioned by Parthey (i. 721).

In the collection of Graf Czernin von Chudenitz, Vienna, No. 119; it was there in 1834 (Sm.).

227a. Cattle in a Pasture near Dordrecht.

17½ inches by 22½ inches.

Sale.—Rotterdam, June 28, 1756 (Terw. 151), No. 66 (15 florins 10).

227b. A Small Landscape with Cows and Figures.

Sale.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 113.

227c. A Small Landscape with Cows and Figures.

Sale.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 114.

227d. Cows in a Fine Landscape.

Sale.—Leyden, June 15, 1764 (Terw. 369), No. 7 (60 florins).

227e. Landscapes with Sheep, Cows, and Donkeys.

Canvas, 32 inches by 40 inches.

Sale.—Isaac Hermansen, Middelburg, March 4, 1767 (Terw. 581), No. 12 (£30, 8 gr.).

227f. Landscape with Cows.

Panel, 13 inches by 16½ inches.

Sale.—Isaac Hermansen, Middelburg, March 4, 1767 (Terw. 581), No. 13 (£115 : 12s.).

227g. Landscape with Cows, Sheep, and Figures.

19½ inches by 30 inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 645), No. 17 (50 florins).

227h. Cattle in a Pasture by a River.

16 inches by 23 inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 648), No. 18 (40 florins).

227i. Cows, Sheep, and a Herdsman in a Landscape.

Panel, 15 inches by 23½ inches.

Sale.—Van Nispen, The Hague, September 12, 1768, No. 28 (2 florins 4, Bescheij).

227j. Sheep and Goats in a Fine Landscape.

13 inches by 12 inches.

Sale.—Dordrecht, November 7, 1768 (Terw. 484), No. 8 (115 florins).

228. Hilly Landscape.—Oxen, sheep, and goats are lying down, and a donkey stands up on the left; to the right is a wood. [Possibly identical with 232.]

Canvas, 28 inches by 20 inches.

Sale.—Amsterdam, June 13, 1770, No. 171 (16 florins).

228a. Landscape with Figures and Cattle.

Sale.—Amsterdam, June 13, 1770, No. 305 (7 florins 75).

228b. Cows and Sheep near a Barn.

Canvas, 42 inches by 60½.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 39 (385 florins).

228c. Landscape with Cattle.

Panel, 17½ inches by 26½ inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 78 (£5 : 15s., P. van de Cappello).

229. Four Cows in a Pasture. Sm. 4.—Two cows are lying down, and two others standing up. To the left are two trees. In the distance are trees and hills. [Similar to 263 and compare 291a.]

Panel, 17½ inches by 13½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 111.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 47 (1094 francs).

Lambert and Du Porail, Paris, 1787 (3000 francs, Lebrun).

229a. Landscape with two Cows, a Cottage, and a Hayrick.
—By Cuyp or in his manner.

Panel, 16½ inches by 18 inches.

Sales.—(Perhaps) Gerard van Oostrum, The Hague, September 23, 1765. (Terw. 490), No. 32 (17 florins).

Huybert Ketelaar, Amsterdam, June 19, 1776, No. 45 (11 florins 50, Strubink).

230. Five Cows with a Herdsman. Sm. 183.—On the edge of a copse lie four cows, two of them whitish-brown and two reddish-brown; a fifth dark-spotted cow stands on the bank of a river, on which are several vessels. Sm. counts seven cows in all, adding two dark cows that lie down. The herdsman, wearing a white shirt and blue breeches, sits on a bank to the right, with his stick beside him. On the opposite side of the river are a few houses and trees. [Possibly identical with 302.]

Panel, 19½ inches by 29 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 39 (760 florins, Wubbels).

230a. Sheep and two Herdsmen.—The men are conversing. One holds a pack-ass. A fine landscape.

Canvas, 24 inches by 30½ inches.

Sale.—Jacob Spex, The Hague, May 21, 1777, No. 160 (23 florins).

230b. Landscape with Cows standing and lying down.

Panel, 21 inches by 26½ inches.

Sale.—Chevalier Dormer, Antwerp, May 27, 1777, No. 104 (16 francs).

230c. Two Cows in a Pasture with Figures.—A yellow cow stands up; a grey cow is lying down. Behind them stands a boy. In

the foreground are plants and bushes. Two travellers, one standing, the other seated, are near a piece of water.

Canvas, 37 inches by 47 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 19 (265 florins, Heenk).

231. Four Cows in a Pasture. Sm. 8.—The cows are standing and lying down. A boy with a stick on his shoulder is watching them. A hilly landscape.

Panel, 16 inches by 12½ inches.

Sales.—P. van Spijk, Leyden, April 23, 1781, No. 20 (250 florins).

J. van der Maas, and the widow of P. van Spijk, Rotterdam, June 30, 1783, No. 119 (205 florins, Van Akeren).

232. Cattle in a Pasture with Herdsmen.—On the right under two tall trees are two he-goats. On the left are cattle standing or lying down. Farther away are an ass, a countryman seated and his wife. In the distance are hills. [Possibly identical with 228.]

Canvas, 20 inches by 28 inches—or the reverse.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 70 (40 florins, Wyland).

233. Two Cows lying down and one standing.—In a landscape. With sheep and other cows in the middle distance.

Panel, 19½ inches by 24½ inches.

In the Kassel Academy, 1783, No. 71, but not there now.

234. Cows in a Pasture. Sm. 32.—In the foreground are bushes and the stump of a tree. In the middle distance are cows, some standing, some lying down. A fine summer day.

Panel, 20 inches by 25 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 96 (245 florins, Beekman).

234a. Landscape with Figures and Cattle.

Panel, 20 inches by 23½ inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 161 (530 francs).

235. Landscape with Sheep.—In a hilly landscape traversed by a river a countryman is driving a waggon along a road uphill to the right. On the hill are sheep with two shepherds, one reclining, the other standing. On the river-bank some men are washing sheep. In the distance is a village.

Panel.

Sale.—Amsterdam, November 14, 1791, No. 26.

235a. Cattle by a River.—In the background are some sailing-boats. By Cuyp or in his manner.

Sale.—Amsterdam, May 9, 1792, No. 106 (6 florins 10).

235b. Landscape with a Herd of Cattle.

Sale.—London, 1792 (£131, brought in).

235c. Two Cows and an Ox in a Pasture. Sm. 45.

Panel, $9\frac{1}{2}$ inches by 12 inches.

Sale.—Julliot, Paris, 1793 (970 francs).

235d. A Boy tending Sheep. Sm. 48.

16 inches by 20 inches.

Sale.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£17:6:6).

235e. A Farm with Sheep, Goats, and Figures. Sm. 49.

15 inches by 22 inches.

Sale.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£17:17s.).

235f. Landscape with Cows on the Banks of a Canal. Sm.

58.—“A clear and beautiful picture” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 247.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 58 (£147).

236. Cows in a Pasture. Sm. 41.—To the left is a herd of six cows; three stand in front, and another stands on a bank. Near them is the herdsman leaning on his stick. Some ruins and a castle are seen in the distance.

Panel, 19 inches by $26\frac{1}{2}$ inches.

Sale.—C. A. de Calonne, Paris, 1788 (1240 francs).

236a. Cattle and Figures in a River Landscape. Sm. 59.—Sunshine.

Sale.—Van der Gucht, London, 1796 (£624:15s.).

237. Two Cows in a Hilly Landscape. Sm. 46.—Two cows stand near a mass of rocks partly covered with trees. Near them a herdsman stands leaning on his stick. Farther away are three other figures. In the distance are hills.

Canvas, 36 inches by 40 inches—or by 44 inches (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 261.

Sales.—Destouches, Paris, March 21, 1794 (1200 francs).

John Trumbull, London, February 17, 1797, No. 19 (£48:6s., Price).

237a. Cows in a Hilly Landscape.

Panel, 18 inches by 16 inches.

Sale.—A. Bout van Lieshout, and Will. Thornbury, The Hague, May 3, 1797, No. 10 (3 florins 18, Valette).

237b. Five Cows standing.—On a grassy hill by a river, on which in the distance are two sailing-boats.

Canvas, 16 inches by 23 inches.

Sale.—Amsterdam, June 21, 1797, No. 44 (32 florins, Ruijter).

237c. Three Cows in a Pasture. Sm. 60.—Two are lying down.

Panel, 15 inches by 20 inches.

Sale.—Wattier, Paris, 1797 (1510 francs).

237d. Cattle in a Warm Landscape. Sm. 64.—“Painted in the master’s broad manner and richly coloured” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 282.

Sale.—Michael Bryan, London, May 17, 1798, No. 26 (£61 : 19s.).

237e. Cattle and Figures in a Landscape. Sm. 65.—A fine summer morning. “A very clear and brilliant picture” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 291.

Sale.—Michael Bryan, London, May 17, 1798, No. 39 (£110 : 5s.).

237f. Cows in a Pasture. Sm. 63.—“A clear and beautiful landscape” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 279.

Sale.—Michael Bryan, London, May 17, 1798, No. 49 (£93 : 9s.).

238. Two Cows with a Herdsman.—On a rising ground are two cows, one lying, one standing, with a herdsman. In the distant landscape flows a river alive with shipping.

Panel, 16½ inches by 20½ inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 16 (18 florins, Cramer).

238a. Landscape with Cattle. Sm. 76.

Sale.—Earl of Bessborough, London, February-March, 1801 (£409 : 10s.).

238b. Landscape with Cattle.

Sale.—Sir W. Hamilton, London, 1801 (£94 : 10s.).

239. A Flock of Sheep and Goats with Shepherds. Sm. 77.—On the bank of a river to the right two goats are browsing. In a pasture near are three shepherds with a flock of sheep. On the left is a tree, with a group of cattle in an enclosure near it. The distant plain looks chalky and barren.

Sale.—Noel Desenfans, London, 1802 (£110 : 5s.).

240. A Small Landscape with Cattle and Figures. Sm. 79.—In the foreground are two cows, one standing the other lying down. Near a tree on the left are a few sheep.

Sale.—Noel Desenfans, London, 1802 (£24 : 3s.).

241. A Bull standing in a Landscape.

Signed, A. Cuyp ; 5½ inches by 11 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 17 (21 florins, bought in).

241a. Three Cows in a Sunny Landscape. Sm. 86.

Sale.—Walsh Porter, London, 1803 (£315).

242. Cows and Herdsmen in a Pasture. Sm. 100.—In the foreground of a pasture near a farm are two cows, one red, the other black and white. Near them are two herdsmen ; one is reclining, the other

stands with his back to the spectator. Farther to the right are ten more cows and three rustics in the shadow of a mountain. In the foreground are plants and tree-trunks. In the distance is a river, and beyond it are sandhills and mountains. It is early morning in summer. A similar composition, larger in size, is (330) at Dulwich.

Canvas, 13 inches by 19 inches.

Sale.—Paris, 1803 (13,500 francs).

242a. Landscape with Figures and Cattle.

Sale.—Bryan, London, May 7, 1804 (£220).

243. Eight Cows in a Pasture.—Three figures are on a hill in the middle distance.

Canvas, 31 inches by 42 inches.

In the Mertens collection.

Sale.—Van Nypols and others, Antwerp, July 15, 1805, No. 116.

243a. Cattle standing or lying down in a Hilly Landscape.

Sale.—J. E. Grave and others, Amsterdam, May 5, 1806, No. 250.

244. Cattle and Figures in a Hilly Landscape. Sm. 87.—In the middle distance flows a river. Farther off are buildings. It is a fine morning.

Sale.—Lord Rendlesham, London, June 20, 1806 (£230—or £346 : 10s., according to Sm.).

245. Cattle by a River. Sm. 88.—In the foreground are groups of cows. On a hill at the side are the ruins of an old tower. On the river are numerous vessels. "The glow of a summer sun completes the charm of this excellent picture" (Sm.).

Sale.—Lord Rendlesham, London, June 20, 1806 (£350—or £346 : 10s. according to Sm.).

245a. Landscape with Cattle. Sm. 104.—Three cows in the foreground, and six others on a hill. [Possibly identical with 265.]

Sale.—Hastings Elwyn, London, 1806 (£178 : 10s., Hill).

246. Cows by a River. Sm. 16.—On a hill by a river, two cows are lying down; a calf stands near some trees. In the middle distance are high hills; a tower among trees is seen in the distance. A fine evening. [Pendant to 526.]

Panel, 13½ inches by 21 inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 75 (401 florins, Beekman).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 20 (1005 florins, Spaan).

Note.—Sm. mentions three pictures in the Smeth van Alphen sale (Sm. 16, 95, 99), although only two were put up for sale. He probably confuses Sm. 99 with the picture of a similar subject, No. 10 in the L. B. Coclers sale, Amsterdam, August 7, 1811 (*see* 247 below); this, again, may be the same as

Sm. 16, for though Sm. here mentions two oxen lying down and one standing, the sale catalogue and also Sm. 99 speak of two cows lying down and a calf.

246a. A Fine Landscape with Cattle, Buildings, and Figures. Sm. 110.

Sale.—William Campion, London, 1810 (£315).

246b. A Landscape with Cattle and Figures. Sm. 111.—A warm evening effect.

In the Crawford collection.

Sale.—William Campion, London, 1810 (£325 : 10s., Colonel H. Baillie, or Bayley, according to Redford).

247. Cows in a Pasture. Sm. 99.—In a hilly landscape traversed by a river, two cows are lying on a low eminence in the foreground; a calf stands near some trees. Broadly painted. [*See* note to 246.]

Panel, 13 inches by 25 inches.

Sale.—L. B. Coclers, Amsterdam, August 7, 1811, No. 10 (899 florins, Roos).

247a. Landscape with Cattle.

Sale.—Delahante, London, 1814 (£84, Woodburn).

248. Seven Cows with a Herdsman.—On a hill six cows are lying down while one stands up. Near them is the herdsman. A fine distant view under a cloudy sky. [*Compare* 248b.]

Panel, 25 inches by 36½ inches.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 3 (820 florins, Lamme).

248a. Three Cows and a Calf in a Hilly Landscape.

Panel, 10½ inches by 12½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 372.

248b. Cattle in a Pasture with a Herdsman seated.—[*Compare* 248.]

Panel, 25 inches by 36 inches.

Sale.—A. Harssevoort, Rotterdam, November 4, 1817, No. 2 (700 florins, Lamme).

248c. Landscape with Cattle, standing or lying.

Sale.—Amsterdam, April 13, 1819, No. 17 (80 florins, Vinkeles).

248d. Three Cows on a River-Bank in a Hilly Landscape.

Sale.—Amsterdam, July 16, 1819, No. 44 (4 florins 15, Van Yperen).

248e. Cattle and Figures on a River-Bank. Sm. 274.

Sale.—Robert Stone, London, 1821.

249. Three Cows in a Pasture by a River. Sm. 143.—In the foreground, on a little hill, two cows are standing while one is lying down. At the side is a canal with sailing-boats; in the distance is a town.

Panel, 20 inches by 30 inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 76 (825 florins).

250. A Shepherdess with a Dog and a Flock of Sheep.—The dog sits beside the shepherdess. The sheep are standing or lying down in front of trees. It is broad and vigorous, in the style of Potter.

Panel, 28 inches by 36 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 34.

251. Cattle and a Herdsman at a Bridge.—At a bridge in the foreground are a man seated and a few cattle.

Panel, 19 inches by 29½ inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 13.

251a. Cattle standing and lying down near Water.—With figures.

Panel, 22½ inches by 29½ inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 14.

251b. Cattle standing and lying down, in a Hilly Landscape.

Panel, 15½ inches by 20 inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 15.

251c. Cattle standing and lying down, in a Hilly Landscape.

Panel, 15½ inches by 20 inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 16.

251d. A Cow standing up and two Sheep lying down.

Panel, 10½ inches by 14 inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 17.

251e. Cattle and Figures in a Fine Landscape.

Canvas, 17 inches by 19 inches.

Sale.—Amsterdam, October 30, 1823, No. 52 (4 florins 15).

251f. Landscape with numerous Cattle.

Panel, 18 inches by 25 inches.

Sale.—Amsterdam, October 30, 1823, No. 53 (8 florins 10, S.).

252. Fine Landscape in a Storm.—Two cows in the foreground. [Pendant to 668.]

Panel 13 inches by 11 inches.

Sale.—Amsterdam, October 30, 1823, No. 58 (3 florins 10, with pendant).

253. Cattle and Herdsmen.—On a hill near their cattle are a herdsman and a woman. In the distance is a village by a river.

Panel, 22½ inches by 33½ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 47 (35 florins).

253a. Three Cows with a Peasant.—On the left of a landscape through which flows a river. By Cuyp or after him.

Canvas, 18 inches by 24 inches.

Sale.—J. R. van Breuklerswaert, Amsterdam, May 10, 1824, No. 28.

253b. Cattle and Figures.—In the distance is a village with many figures.

Canvas, 34 inches by 57 inches.

Sale.—F. van Ravenstyn, Antwerp, July 17, 1824, No. 7 (400 florins).

254. Cattle with Herdsmen in a Pasture.—A group of many cattle is in the foreground. A herdsman and a woman are resting, not far away, on a mound in the shadow of trees behind them.

Panel, 19 inches by 23½ inches.

In the collection of Baron von Bedernau.

Sale.—Baron von Castell, Hamburg, July 21, 1824, No. 149.

255. A Pasture by a River.—In the shadow of many trees a herdsman is watching two cows, a sheep, and a goat. A peaceful river flows past and forms a waterfall near a hill which is crowned with a castle. Sunset.

Canvas, 18 inches by 21½ inches.

In the collection of Prince Georg of Dessau.

Sale.—Baron von Castell, Hamburg, July 21, 1824, No. 151.

256. Three Cows with a Herdsman.—Near high trees in the foreground are three cows; the herdsman sits on a river-bank. In the distance are buildings in a hilly landscape. [Compare 258.]

Canvas, 22½ inches by 27½ inches.

Sale.—H. A. van der Heuvel and others, Utrecht, June 27, 1825, No. 11 (170 florins, bought in).

256a. Four Cows with a Herdsman.—In a hilly landscape. The cows are standing or lying down.

Panel, 16½ inches by 13 inches.

Sale.—Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 5 (1010 florins, Lamme).

257. Four Cows resting on a Hill.—They are watched by a herdsman. In the distance is a town.

Panel, 14 inches by 18 inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 15 (600 florins).

258. Three Cows under High Trees.—They are in the foreground, with a man seated on the bank of a clear stream. Beyond is an expanse of hilly country. [Compare 256.]

Canvas, 22½ inches by 27½ inches.

Sale.—Utrecht, April 27, 1827, No. 5 (80 florins, Hardenberg).

258a. Landscape with Cattle, at Sunset.

Canvas, $23\frac{1}{2}$ inches by 27 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 27 (31 florins, Chaplin).

258b. Cows at Pasture.

Sale.—Rotterdam, April 26, 1830, No. 139 (86 florins, Tais).

258c. Cows at Pasture.

Canvas, 14 inches by 28 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 78.

259. Three Cows with a Herdsman. Sm. 94.—In the foreground are three cows. One is yellowish-red, another is brownish-red; both these are lying down. The third, a dun-coloured cow, is standing beyond them. The herdsman, with his back to the spectator, sits on a bank on the left. Beyond a wall are seen a church and houses. It is a sultry evening.

Panel, 20 inches by 29 inches.

Sales.—Lord Berwick, London, 1825 (£147).

Thompson Martin, London, 1830 (£86 : 2s.).

260. A Bull, a Flock of Sheep, and Herdsmen. Sm. 147.—In the foreground of a picturesque landscape is a flock of nine sheep. A shepherdess sits on a bank, and a man and a boy are standing. The boy holds a dark red bull by a cord. In the middle distances are three cows and two men on the bank of a river, beyond which is a range of lofty hills. It is a fine sunny evening.

Panel, 20 inches by 20 inches.

Sales.—Rejected pictures of the Marquess of Bute, London, 1822 (£118 : 13s.).

Josiah Taylor, London, 1828 (£420, bought in)

Afterwards bought for the Hon. G. J. Vernon by Sm. (£315).

Sale.—Hon. G. J. Vernon, London, 1831 (£204 : 15s.).

260a. Cows at Pasture by a River.—Sunset.

Canvas, $21\frac{1}{2}$ inches by 30 inches.

Sale.—Amsterdam, May 14, 1832, No. 17 (100 florins, Roos).

260b. A He-Goat standing between two Sheep lying down.

Panel, 33 inches by 38 inches.

Sale.—A. La Coste, Dordrecht, July 10, 1832, No. 11 (51 florins, Ouderwater van Puttershoek).

260c. Five Cows standing on a River-Bank.—Evening.

Panel, 27 inches by 36 inches.

Sale.—Jean Jacques de Jean Jacques de Faesch, Amsterdam July 3, 1833, No. 9 (107 florins, Anspiegel).

261. Two Cows with a Herdsman. Sm. 190.—In the centre of a rocky landscape two cows are lying down; one is reddish, the other yellowish. A herdsman stands leaning on a stick at the foot of two trees. It is a fine evening. An early work (Sm.).

Oval panel, $15\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

In the collection of Dr. Fletcher, Gloucester, 1834 (Sm.).

262. Cows at Pasture with a Herdsman. Sm. 234.—In the centre of a hilly foreground, two cows are lying down, while two others stand on the left. The herdsman, holding a stick, leans on the back of a fifth cow. Farther off, on the other side, are two more cows near rocks.

Panel, $17\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

In the collection of Mrs. Cawthorne, London, 1834 (Sm.).

263. Four Cows with Herdsmen. Sm. 203.—In the centre of the foreground two cows are lying down; one is red-and-white spotted, the other dark. A herdsman and two other cows are near a tree on the left. A fine sunny evening. [Compare 229 and 291a.]

Panel, 15 inches by 12 inches.

A picture, similar in details but measuring 16 inches by 13 inches, was acquired by Chaplin from the collection of Edward Gray (Sm. Suppl. 14).

In the collection of Earl de Grey, London, 1834 (Sm.).

264. Five Cows with Herdsmen. Sm. 240.—Five cows, three of which are lying down, are in pasture in the foreground. The cow lying nearest is yellow, and a second lying in the centre is dark red. On a hillock beyond them are a woman and two herdsmen. The view is bounded by a hedge extending along a river-bank. A fine evening effect.

Canvas, 40 inches by 54 inches.

Exhibited at the British Gallery, London, 1832; and at the Royal Academy Winter Exhibition, London, 1873, No. 82.

In the collection of the Earl of Harrowby, London, 1834 (Sm.), and 1873.

264a. Cattle and a Herdsman in a Riverside Pasture.—Light in tone.

Panel.

Sale.—Amsterdam, August 3, 1835, No. 13.

265. Nine Cows at Pasture.—In the foreground, on a hillock, are three cows, one of them standing, the other two lying down. Farther away are six cows. [Possibly identical with 245a.]

Panel, $24\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 44 (470 francs, Bastyns).

265a. Two Cows.—One standing, the other lying; with three sheep in a hilly landscape.

Panel, 26 inches by 35 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 47.

265b. View of Dordrecht.—With the Huis te Merwede. In the foreground is a herdsman with cattle standing or lying down. Sketchy, and warm in tone. By Cuyt or in his manner.

Canvas, 33 inches by 42 inches.

Sale.—(Supplementary) Amsterdam, May 14, 1839, No. 405 (45 florins, Roos).

265c. Landscape with Cattle.—By Cuyp or in his manner.

Sale.—(Supplementary) Amsterdam, April 27, 1840, No. 264 (7 florins, with Nos. 263, 265, Nicoyer).

265d. Cattle.—Lying down or standing in the foreground of a far-stretching hilly landscape. A cottage is at the side. By Cuyp or in his manner.

Panel, 29 inches by 27 inches.

Sale.—Amsterdam, September 7, 1840, No. 88 (16 florins 25, Endhoven).

265e. Cows and Sheep resting.—Broadly painted.

Sale.—Brussels, August 1, 1842, No. 23.

265f. Cattle and Figures in a Landscape.—In the left background is the Merwede near Dordrecht.

Canvas.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 5.

265g. Cattle in a Hilly Landscape.—Warm in colour.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 35.

266. Two Cows in a Riverside Pasture.—On a low bank by a riverside, a red-and-white spotted cow is lying down, while a black-and-white cow stands up; both are in profile. In the middle of the stream two men in a little boat are approaching an island on which five cows are grazing. In the distance are sailing-boats.

Canvas, 25½ inches by 31 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 55.

267. Landscape with Cattle and Figures. Sm. 135.

Exhibited at the British Institution, London, 1815.

Sales.—John Knight, London, 1819 (£157 : 10s.).

Edward Higginson of Saltmarsh Castle, London, June 4, 1846 (£399).

268. Three Cows with Herdsmen in a Pasture.—Two herdsmen, one of whom is seated, are guarding three cows in a pasture. According to the sale catalogue, this had been repainted by Van Strij.

Canvas, 17½ inches by 19 inches.

In the collection of Frédéric Kalkbrenner, Paris.

Sale.—Héris, Brussels, June 19, 1846, No. 14.

268a. Landscape with Cattle.

Sale.—(Supplementary) Antwerp, September 7, 1846, No. 15.

268b. Landscape with Cattle.

Sale.—(Supplementary) Antwerp, September 7, 1846, No. 52.

268c. View of Dordrecht.—From the land side. A peasant woman with cattle.

Sale.—John P. Anderson, London, May 15, 1847 (£225, Nieuwenhuys).

268d. A Cow resting.—Of the master's best period.

Panel, $20\frac{1}{2}$ inches by 28 inches.

Sale.—Widow of P. J. van Oosthuijse van Rijsenburg, born M. de Jongh, The Haugh, October 18, 1847, No. 198.

268e. Landscape with a Herd of Cattle.—Dordrecht in the distance.

Sale.—Sir H. Bruce, London, June 29, 1849 (£735, Brown).

268f. Landscape with a Black-and-White Cow lying down.

Sale.—Henry Metcalfe, London, June 15, 1850 (£435 : 15s., Brown).

269. Landscape with Cows, Sheep, and a Herdswoman.—At the foot of a tree a herdsman is resting near two red-and-white cows, one of which is lying down while the other stands ; farther away are some sheep. Masterly in execution.

Panel, 32 inches by 38 inches.

Sale.—Amsterdam, August 23, 1850, No. 14.

269a. Sheep with a Herdsman and Woman.—In a hilly pasture by a river, on which is a boat. Morning effect.

Sale.—T. Capron, London, May 3, 1851 (£161, Norton).

270. Ten Cattle in a Pasture. Sm. Suppl. 16.—In the pasture in the foreground are ten cattle ; eight are lying down, the ninth, of a reddish colour, stands with its tail to the spectator, and the tenth, also standing, is seen full face. Behind this last animal are the herdsman and a boy. In the background is a hill, bounded on the right by a hedge. It is sunset, with rain-clouds in the sky.

Panel, 27 inches by 26 inches—Sm. gives the height as 32 inches, no doubt through a misprint.

Sales.—William Wells of Redleaf, London, May 12, 1848 (£409 : 10s., Fletcher) ; it was in this collection in 1842 (Sm.).

Ralph Fletcher, London, June 28, 1851 (£357, Grundy).

270a. Cow in a Pasture.

Panel, $6\frac{1}{2}$ inches by 10 inches.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 8 (81 francs).

271. Pasture by the Merwede near Dordrecht.—With cows lying down or standing up, figures, and other accessories. A pleasant tone, at sunset.

Panel, 39 inches by $31\frac{1}{2}$ inches.

Sale.—Amsterdam, May 10, 1853, No. 17 (21 florins).

272. Cows and Sheep in a Pasture with a Herdsman (or, A Herdsman conversing with a Milkmaid). Sm. 278.—In a green

pasture in the foreground are six cows and twelve sheep. Four cows are lying down in front; the fifth, black with a white face, stands beyond; the sixth stands on the right and is seen full face. Under an old tree, near the last cow, a herdsman converses with a woman carrying two pails on a yoke. A river flows obliquely across the background; on it are a boat and some small vessels; on the farther bank are houses among trees. The sky is overcast; it is a cool day. "Painted in the artist's finished manner" (Sm.).

Panel, $20\frac{1}{2}$ inches by $29\frac{1}{2}$ inches.

From the description, this might be identical with 195 at Glasgow, from the Graham Gilbert collection, but the catalogue gives different dimensions.

In the collections of John Webb and Michael Zachary.

In the possession of the London dealers Woodburn, 1834 (Sm.).

Sale.—Woodburn, London, June 24, 1853 (£120:15s., Gilbert).

272a. A Cattle Piece.

In the Booth collection, Glendon Hall, 1854 (Waagen, iii. 462).

272b. A Watering-Place.—"A pasticcio in the manner of Wouwerman. Very careful but dark" (Waagen).

In the collection of the Hon. Edmund Phipps, London, 1854 (Waagen, ii. 228).

272c. Landscape with four Cows.—Ruins on a hill.

Sale.—Sir. R. Price, London, 1854 (£250, Butterworth).

272d. Six Cows with a Peasant in a Red Coat.—In a landscape.

Sale.—Mrs. Marryat, London, March 30, 1855 (£199:10s., Pearce).

272e. Cows and Sheep in a Pasture.—Evening sunlight.

Panel, $13\frac{1}{2}$ inches by 16 inches.

Sale.—Baron Ch. R. de Welczeck, Berlin, March 10, 1856, No. 66.

273. A River Landscape with Cows standing or lying down.—With three figures.

Signed; panel, $21\frac{1}{2}$ inches by 28 inches.

Sale.—Amsterdam, August 20, 1856, No. 40.

273a. Landscape with Cattle.—A very good picture, but damaged.

Sale.—Amsterdam, August 20, 1856, No. 289.

273b. A Cow and a Calf in a Pasture.

Signed.

Sale.—(Supplementary) Amsterdam, March 17, 1857, No. 294.

274. Two Cows with a Herdsman by a River.—To the right on the high bank is a town, with a churchyard on a little neck of land. Buildings and trees. In the left foreground, under a beech-tree, one cow is standing and another is lying down, while the herdsman sits near them. In the style of Major Holford's picture (164).

Canvas, 22 inches by 30 inches.

In the Foster collection, Clewer Manor, 1857 (Waagen, Suppl. 288).

274a. Landscape with Cattle at Evening.

In the Henderson collection, London, 1857 (Waagen, Suppl. 210).

275. Three Cows and three Herdsmen.—With a peasant seated and a dog in a landscape. [Pendant to 367.]

(Probably) canvas, 37 inches by $47\frac{1}{2}$ inches.

Sale.—Earl of Shrewsbury, London, 1857 (£45, Sir E. B. Lytton).

276. Six Cows on the Bank of the Maas.—Four are lying down, and two are standing. In the distance is Dordrecht.

In the collection of the Earl of Hardwicke, Wimpole, 1857 (Waagen, Suppl. 521).

277. Cows and Sheep with a Herdsman.—On a low bank, in the foreground of a hilly landscape, a herdsman is seated. The herd and cows and sheep grouped round him appear to wait for the signal to return to their stalls.

Signed; panel, 15 inches by 20 inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 43.

278. Two Cows resting.—Near a rock, watched by a herdsman, who leans on his stick. In the background are three other figures. The view is bounded by a river.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 451 (£43 : 1s., Abrahams).

279. Cattle and Figures in a River Landscape.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1817.

280. Landscape with four Cows, two Peasants, and some Goats.

Sale.—G. H. Bengough, London, 1859 (68, Rapp).

281. A Herd of Cattle in a Pasture with a Herdsman.—In the foreground of a hilly landscape are a herd of cattle, lying down or standing up, and sheep, watched by a herdsman who leans against the trunk of a willow. The setting sun throws a strong light on the foreground.

Canvas, 20 inches by 28 inches.

Sale.—Amsterdam, February 24, 1863, No. 7.

281a. Cattle resting with a Herdsman in a Landscape.

Signed "Kuip."

Sale.—A. J. Eymer, Amsterdam, November 3, 1863, No. 167.

281b. Landscape at Evening with a Herd of Cattle and Sheep.

In the Haseloff collection, Berlin, 1863 (Parthey, i. 722).

281c. Cows and Herdsmen in the Foreground of a River Landscape.

Panel, 25 inches by $32\frac{1}{2}$ inches.

In the Darmstadt Gallery, 1863 (Parthey, i. 721-2).

281d. Cattle and a Herdsman in a Landscape at Evening.—In the manner and style of Cuyp. [Compare 299.]

Panel, 9 inches by 15 inches.

In the Rost collection, Dessau, 1863 (Parthey, i. 723).

281e. Landscape at Evening with Herdsmen and Cattle.—In the manner and style of Cuyp. [Compare 299.]

Panel, 23 inches by $34\frac{1}{2}$ inches.

In the Rost collection, Dessau, 1863 (Parthey, i. 723).

282. Two Cows.—A brown one standing and a red one lying down. Signed; 19 inches by $16\frac{1}{2}$ inches.

In the Von Sierstorpff collection, Driburg, 1863 (Parthey, i. 721).

282a. Two Cows and a Bull in a Pasture.

Signed; canvas, 44 inches by 72 inches.

In the Weyer collection, Cologne, 1863 (Parthey, i. 721).

282b. Four Cows on a Hill with their Herdsmen.

Panel.

In the Hoser collection, Prague, 1863 (Parthey, i. 721).

282c. Cows, Goats, and a Sheep with a Herdsman and Woman.

Panel, 19 inches by 29 inches.

In the Fahne collection, Schloss Roland, 1863 (Parthey, i. 721).

283. Landscape with Cows.

Canvas, 23 inches by 28 inches.

In the collection of J. Gavard, Stuttgart, 1863 (Parthey, i. 724).

284. Five Cows in a Flat Country.—With bushes on the right. Four of the cows are lying down on the grass.

Panel, $9\frac{1}{2}$ inches by 12 inches.

In the Belvedere, Vienna, 1863 (Parthey, i. 721).

In the 1837 Vienna catalogue (p. 161), Room 6, No. 14.

284a. A Lake Landscape with Cows.

In the Schönborn collection, Vienna, 1863 (Parthey, i. 723).

284b. Landscape at Evening with four Sheep and a Goat.

Panel.

In the Rinecker collection, Würzburg, 1863 (Parthey, i. 722).

284c. Cows and Sheep in a Pasture.—Morning.

Sale.—Inman, London, 1866 (£210, Pearce).

285. Cows and a Herdsman.—Some cows are lying down or standing on a hill. At one side the herdsman sits near a river which winds through the landscape.

Canvas, 24 inches by $31\frac{1}{2}$ inches.

Sale.—H. A. Haarsma, Amsterdam, October 8, 1867, No. 20 (42 florins, Ketjen).

286. A young Bull standing near a young Cow.—Another cow is farther away. In the distance are towers and trees.

Canvas, 25 inches by 30 inches.

In the collection of De Court van Valkenswaard, Dordrecht.

Sale.—P. van Arnhem, Groningen, September 24, 1864, No. 49.

286a. Cattle in a Riverside Pasture.

Exhibited at Leeds, 1868, No. 863.

In the collection of J. Hope Barton.

286b. Landscape with Cattle.—Morning.

Signed; canvas, 29 inches by 27 inches.

Sale.—Amsterdam, January 26, 1869, No. 23.

286c. Cows, Sheep, and Figures in a Landscape.

Sale.—London, July 16, 1869, No. 250.

286d. Two Cows in a Landscape.

Sale.—London, November 20, 1869, No. 110.

287. Ox and Goats.—An ox stands on a low bank, with a goat, kid, and lamb near. In the distance is a flat country with bushes, among which rises a church-tower. Evening.

Panel, 14 inches by 12½ inches.

Sale.—J. Dintl and others, Vienna, November 23, 1869, No. 47.

287a. Two Cows in a Landscape.

Sale.—London, December 4, 1869, No. 42.

287b. Cattle by a River with Ships.

Sale.—J. Mawdsley and others, London, December 18, 1869, No. 622.

288. Three Cows with Herdsmen.—In the foreground two cows are resting. A third stands between them but farther back; behind it is the herdsman, conversing with a woman and a young girl seated on the right. In the right foreground is a large tree. In the background are a river and hills.

Canvas.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 493.

In the collection of Prince Dolgorouky.

Sales.—Duval of Geneva, Paris, May 12, 1846.

Comte de Morny, Paris, May 24, 1852, No. 4 (10,000 francs).

Stevens, London, 1860 (£441).

289. Cows by the Sea.—On an eminence to the left cows are resting. Farther away is a cottage. On the water are sailing-ships and barges.

Signed in full in the centre at the bottom.

Sale.—Saint Remy, Paris, April 26, 1870, No. 48.

290. An Ox and two Cows in a Pasture.—On a bank in the foreground two cows are resting. One, with white spots, is in profile, and turns its head to the right. The other, black, is seen foreshortened farther back. In the extreme left foreground an ox lies in the shadow of two trees. In the middle distance is a river, with a broad plain stretching away from its farther bank.

Signed with the monogram in the right-hand bottom corner; panel, 13½ inches by 21 inches.

Sale.—Baron H. Fagel, Paris, May 4, 1870, No. 7.

290a. Cattle in a Pasture.

Sale.—Antwerp, January 23, 1871, No. 149.

290b. Four Cattle standing, with a Herd-Boy.

Sale.—S. Wheeler, London, July 29, 1871 (£262: 10s., King).

290c. Three Cows with Herdsmen.—In a landscape are a black-and-white cow standing up, and two red cows lying down. A man, a woman, and a girl seated.

Sale.—Marquis Du Lau, London, 1871 (£735, bought in).

290d. Seven Cows by a River-Bank.

Sale.—J. Reid, London, 1872 (£89, bought in).

291. Herdsman with Cows and Sheep in a Riverside Pasture. Sm. Suppl. 27.—To the right on a river-bank sits a herdsman; his coat lies beside him. Behind him stand two cows; a third lies near, with four sheep. On the other side the eye looks up the river, on which are several small vessels, and the tower of the Huis te Merwede is seen in the distance. A summer evening.

Panel, 18 inches by 29 inches.

Mentioned by Waagen (ii. 290) and W. Bürger, *Trésors d'Art en Angleterre*, p. 271.

Exhibited at Manchester, 1857, No. 701.

In the collection of Charles Bredel, London, 1842 (Sm.).

Sale.—Miss Bredel, London, 1875 (£1102: 10s., Durlacher).

291a. A Landscape with Cattle.—[Compare 229 and 263.]

Canvas, 16 inches by 12½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 185.

In the collection of G. Cavendish Bentinck, 1872.

292. Peasant with two Cows.—A farm, trees, and three other figures at a garden gate.

14 inches by 17 inches.

Mentioned by Waagen (ii. 138).

Sale.—H. A. J. Munro of Novar, London, June 1, 1878, No. 33 (£195, Agnew).

293. Seven Cows in a Riverside Pasture.—In a pasture on the Maas a brown cow with a white head is sniffing at thistles. In the centre

are a yellow cow and a black-and-white spotted cow. A red cow and two others, partly cut off by the frame, are resting farther away; a red-and-white spotted cow turns towards the river, which is full of ships. In the background is Dordrecht. Sunset.

Panel, 20 inches by 28 inches.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 115.

293a. Landscape with a Herdsman and Goat.

Sale.—Harwood, London, 1880 (£241: 10s., Tucker).

294. Sheep in a Pasture.—Four sheep, three standing and one lying down, are near the stump of a tree. An overturned basket with a cabbage lies near.

Panel, $11\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 253.

295. Five Cows by a River.—They are in the right foreground. There are some boats on the water. To the left is the opposite bank. A cloudy sky.

Panel, $18\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1882, No. 223.

In the collection of G. W. Blathwayt, London.

296. The Pasture.—In a pasture a black-and-white cow stands in profile beside a lamb which is lying down. Farther away are the herdsman with his dog, and two other cows. On the horizon are seen the houses of a village and a church-tower.

Panel, 18 inches by 14 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 51.

297. Four Cows in a Pasture.

16 inches by $20\frac{1}{2}$ inches.

Sale.—De Zoete, London, 1885 (£92: 8s., M. Colnaghi).

298. Cattle in a Landscape.

14 inches by $16\frac{1}{2}$ inches.

Sale.—De Zoete, London, 1885 (£109, M. Colnaghi).

299. COWS STANDING AND LYING DOWN IN A FARMYARD.—At the back are the pigeon-cote and hen-house. To the left of these are ducks. There is a view over a landscape with an inn.

Panel, $19\frac{1}{2}$ inches by 14 inches.

From the Rost collection, Dessau; the dimensions and details do not agree with either of the pictures mentioned by Parthey (281*d* and *e*).

Exhibited by Rupprecht, Munich, 1889, No. 619.

299a. Landscape with Cattle at Evening.

$20\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sale.—J. A. de Graaff and others, Rotterdam, May 29, 1893, No. 6.

299b. Evening Landscape, with a dark-spotted Cow.—It faces left.

Panel, 14 inches by 17 inches.

Mentioned by Parthey (i. 724).

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 218.

299c. **Cattle in a Pasture**.—A small stream, with a bridge across it, flows through a landscape. To the right, near some cows that are grazing, a woman is washing her child.

Canvas, 22½ inches by 32 inches.

In the collection of P. W. Grubbe, Cologne, No. 83.

Sale.—Hammer, Cologne, October 5, 1894, No. 71.

299d. **A Cattle-Piece**.—In the foreground of a wooded and hilly landscape some cattle and sheep are grazing; near them stands a reddish-brown bull.

Signed, A. Cuyp; panel, 18 inches by 24 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 39.

299e. **Cattle with Herdsmen**.—In the shadowed edge of a wood in a hilly landscape a couple of herdsmen are resting, with cattle, goats, and sheep.

Panel, 20 inches by 16 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 40.

299f. **A Herd of Cattle**.—In front of the thick bushes of a wood lie a herd of cows, goats, and sheep.

Signed, A. Cuyp; canvas on panel, 12 inches by 15 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 41.

299g. **Three Cows in a Landscape**.—Small figures in the distance. Signed and dated, "A. Cuyp anno 1650"; panel, 27½ inches by 37½ inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 438.

299h. **Landscape with Shepherds and Sheep**.—In the foreground, at the foot of a hillock crowned by an oak tree, a shepherd sits near some sheep. He converses with a woman who stands near, holding a bundle on her head and carrying a basket. Hilly country and pasture in the distance. Evening.

Signed, A. Cuyp; panel, 22 inches by 19½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1895, No. 77.

Then in the collection of Charles L. Eastlake.

300. **COWS AND HERDSMEN**.—A man in red stands near herdsmen in light blue, with several cows.

In the possession of the London dealers P. and D. Colnaghi, March 1906.

300a. **Cattle by a River, with Boats**.

20 inches by 25 inches.

Sale.—London, February 6, 1897, No. 66.

301. SHEEP AND GOATS IN A PASTURE.—With two shepherds. In the left distance is a church. [Compare 693.]

Signed; panel, 15 inches by $21\frac{1}{2}$ inches.

Sale.—Anonymous, following Benjamin West, London, March 18, 1898, No. 240 (£236 : 5s., Colnaghi).

302. COWS IN A PASTURE (or, Herdsman and Cows).
Sm. 180.—To the right on a river-bank are five cows in a pasture, four of them lying down. The herd-boy sits on one side. Two boats are sailing on the river. On the farther bank are trees and houses. [Probably identical with 230.]

Signed "A. cuijp"; panel, $19\frac{1}{2}$ inches by 29 inches.

Mentioned by Waagen (ii. 122).

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 117; and at the South Kensington Museum, 1891, No. 24.

In the collection of Philip H. Hope, 1834 (Sm.).

In the collection of Mrs. Hope, 1881.

In the collection of Lord Francis Pelham Clinton Hope, bought as a whole in 1898 by P. and D. Colnaghi and A. Wertheimer.

302a. Cattle and Figures in a Landscape.—With ruins.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 26 (£23 : 2s., Abraham).

303. COWS BY A RIVER.—In the left foreground two cows stand on a river-bank; to the right are two boats carrying five fishermen. On the farther bank are the church and houses of a town, and windmills. Evening.

10 inches by 17 inches.

Sale.—Berlin, March 20, 1900, No. 88.

303a. A Herd of Cattle resting in a Riverside Pasture.—Sunshine.

Panel, 21 inches by 29 inches.

Sale.—London, June 1, 1900, No. 14.

303b. Cattle and a Countryman by a River.

$20\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

Sale.—Macbean and others, London, July 23, 1900, No. 116.

304. Herdsman with Cows on the Road.—In a landscape, bounded on the right by rocks and hills, a road curves from the front to the right across a stone bridge, which spans a river flowing towards the right foreground. On the nearer bank are four cows, to the left near the bridge. The herdsman sits on the extreme left by the road. In the middle distance to the right, on the farther bank, two men stand talking near two trees. In the left distance stretches a flat landscape; to the right stretches a range of hills.

Signed, A. Cuypp; panel, 19 inches by $28\frac{1}{2}$ inches.

In the collection of W. A. Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 9.

305. Two Cows and a Herdsman.—The herdsman sits on a bank, with his dog beside him. A brown cow is lying down; a black-and-white cow is standing up.

Canvas, 40 inches by 36 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 69 (£33 : 12s., Evans).

306. Six Cows by a River-Bank.

Canvas, 25½ inches by 34 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 72 (£23 : 2s., Jones).

307. Four Cows standing on a River-Bank.

Panel, 16 inches by 21½ inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 109.

307a. Four Cows and Rustics in a Landscape.

Panel, 24½ inches by 32 inches.

Sale.—Wilson and others, London, May 24, 1901, No. 142.

307b. Cattle with a Herdsman by a River.

Canvas, 31 inches by 37 inches.

Sale.—Wilson and others, London, May 24, 1901, No. 153.

307c. Cows and Sheep.

Panel, 8½ inches by 12 inches.

Sale.—Wilson and others, London, May 24, 1901, No. 154.

307d. Four Cows standing by a River-Bank.

Panel, 16½ inches by 21 inches.

Sale.—Banbury and others, London, June 15, 1901, No. 54.

308. Cattle by a Waterfall.—In the foreground are two figures. Cattle and a dog are near a waterfall. From the right two men with asses come down a road between high rocks. In the middle distance is the river, with hills on the farther bank.

Signed, A. Cuyp; panel, 17½ inches by 21½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 65.

Sale.—G. T. Braine, London, 1857 (£115 : 10s., Howard).

In the collection of H. Howard-Keeling, London, 1881.

Sale.—The late Mrs. Howard-Keeling of Eltham, London, March 22, 1902, No. 12 (£283 : 10s., Vokins).

308a. Herdsman with a Herd of Cows and Goats.

Signed, "A. Cuyp f."; panel, 17 inches by 24 inches.

Sale.—Traiser and others, Frankfort-on-Main, May 26, 1902, No. 34.

308b. Cattle and Herdsman.

Canvas, $9\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Younge and others, London, November 22, 1902, No. 120.

308c. Landscape with Cattle.—A view down a slope to the sea, in the distance to the left. At the foot of a steep hill, on the right, are a man and two cows, one of which is lying down. To the left are a donkey and other figures. Blue sky, with clouds.

Canvas, 39 inches by 51 inches (or, 39 inches by $49\frac{1}{2}$ inches, according to the 1879 catalogue).

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 90, and 1903, No. 79.

Then in the collection of Earl Cadogan.

308d. Landscape with Cattle.—On rising ground near a river-bank are seven cows, one of which is standing up. On the opposite bank are a tower and other buildings. Blue sky, with clouds. [Compare 210.]

Canvas, 22 inches by 29 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 90.

Then in the collection of the Hon. Harold Finch-Hatton.

309. Cattle with Herdsman.—In the foreground of a river landscape. Boats and figures.

Canvas, 41 inches by 55 inches.

Sale.—Lady Page Turner and others, London, February 21, 1903, No. 99.

309a. Cows in the Foreground by a River.—Boats, buildings, and figures.

Panel, 10 inches by 17 inches.

Sale.—London, March 14, 1903, No. 8.

310. Shepherdess keeping Sheep. Sm. 162.—A landscape with a hilly foreground. In front of a bushy hedge, to the right, are five sheep; on the other side sits the shepherdess, wearing a red jacket and a straw hat and holding a crook. Beside her lies a dog. Behind her are two other sheep. In the distance is a walled town. The shepherdess is probably a portrait. "Painted in the artist's smooth or finished manner" (Sm.).

Panel, 27 inches by 36 inches.

Sales.—Allen Gilmore, London, 1830 (£157 : 10s., Stanley).

George Holmes and others, London, April 25, 1903, No. 75.

310a. Herdsman with a Herd of Cattle.

$9\frac{1}{2}$ inches by 14 inches.

Sale.—P. H. Edlin and others, London, December 14, 1903, No. 55.

310b. Herdsman with Cows and Sheep in a Landscape.

Panel, 24 inches by 33 inches.

Sale.—Huth and others, London, March 19, 1904, No. 104.

310c. Cattle in a Riverside Pasture.

Panel, 13 inches by 17 inches.

Sale.—London, March 2, 1903, No. 3.

London, March 21, 1904, No. 3.

310d. Cattle and Rustics in a Landscape.

Panel, 10 inches by 14 inches.

Sale.—Duke of Marlborough and others, London, May 14, 1904, No. 74.

310e. Cows and Sheep in a Landscape.—Evening.

Panel, 36 inches by 57½ inches.

Sale.—Duke of Marlborough and others, London, May 14, 1904, No. 77.

311. Bull in a Pasture.—In the foreground near a fenced pasture stands a big spotted bull. In the left middle distance is a little river, with a cluster of houses near it. In the distance are more animals.

Panel, 10 inches by 12 inches.

Sale.—Jos. Metz and Jos. Montag and others, Cologne, December 19, 1904, No. 10.

311a. Cattle in a Pasture.

Panel, 16 inches by 13 inches.

Sale.—F. Peek and others, London, December 19, 1904, No. 73.

311b. A Herd of Cattle by a River.

14½ inches by 20 inches.

Sale.—London, January 30, 1905, No. 66.

311c. Cattle by a River.

Canvas, 42 inches by 56 inches.

Sale.—James Henry Crofts and others, London, March 6, 1905, No. 123.

311d. Cows and Sheep in a Landscape.

Panel, 11 inches by 13½ inches.

Sale.—Sir George Elliot and others, London, July 8, 1905, No. 102.

311e. Two Cows and a Peasant in a Landscape.

Panel, 15½ inches by 13½ inches.

Sale.—Earl of Cork and Orrery and others, London, November 25, 1905, No. 110.

311f. A Herd of Cattle resting in a Riverside Pasture.

Canvas, 15½ inches by 25 inches.

Sale.—L. C. Lumley and others, London, April 11, 1906, No. 106.

311g. Cattle and two Peasants near a River.

28½ inches by 40 inches.

Sale.—London, May 12, 1906, No. 98.

311h. Cows in a Riverside Pasture.—Sunset.

22 inches by 34½ inches.

Sale.—London, July 20, 1906, No. 153.

312. COWS AND FIGURES IN A HILLY LANDSCAPE.

—In a hilly landscape rising towards the right, with Italian buildings and ruins, two cows are lying down in the centre foreground. One, a light-coloured cow, faces left; behind it, a brown cow faces right amidst bushes. In the right middle distance a metal milk-can stands in front of a fence. Behind it is a herdsman, and farther away in the distance is a young man, with a long stick over his left shoulder, who turns his head to the front. In the left middle distance near a placid lake are two sportsmen with their dogs. One stands facing the spectator, and with outstretched left hand grasps a thin branch of one of the two trees completing the composition on the left. The other man sits on the left, in three-quarter view with his back to the spectator, and seems to be examining his musket. W. Bürger compares the picture with the large landscape in the Louvre (332). It is a good and genuine, if not a very attractive picture.

Signed in the left-hand bottom corner, A. Cuijp; canvas, 42 inches by 60 inches.

Mentioned by W. Bürger, *La Galerie de M. M. Péreire*.

Sales.—Is. Péreire, Paris, March 6, 1872, No. 115 (9200 francs).

Count M. de Camondo, Paris, June 14, 1902, No. 119.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 6.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 25 (25,000 francs, Mersch).

313. HERDSMAN WITH CATTLE AND SHEEP.—On the bank of a placid lake, filling the background, the herdsman in red and blue stands leaning on a stick, with his back to the spectator. To the right near him are some sheep and two cows lying down; on his left is his dog. On the right along the lake is a row of small houses in front of trees. In the foreground, to left and right, are bushes and a hedge. On the lake in the distance are sailing-boats. A cloudy sky.

Canvas, 27½ inches by 40 inches.

In the collection of Max Kann, Paris.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 27 (3950 francs).

314. A HERD OF COWS WITH HERDSMAN BY A LAKE.—Evening. A very dark foreground. To the right is a big dark tree-stump, and on the extreme left, farther back, is a tree—both serving to frame the composition. On the right are two herdsman; one stands in profile to the right; the other sits on the ground, turning three-quarters left and looking at the first man. On the left is the herd, partly standing, partly lying down. In the right foreground, in shadow, are two cows, one lying down and the other standing. In the distance is a lake. Golden evening light. It is similar to the Rijksmuseum picture (407). It is early but not of special importance.

Signed, in the right-hand bottom corner, A. Cuijp; panel, 16 inches by 15 inches.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 28 (2800 francs).

314a. Cattle and Figures in a River Landscape.

Canvas, 32 inches by 42½ inches.

Sale.—E. J. Stanley and others, London, January 27, 1908, No. 15 (£12 : 12s., Collings).

315. Four Cows lying down. Sm. 81.—In a hilly pasture forming the foreground. On a high bank two herdsman and a girl are conversing ; one man sits with his back to the spectator, while the other stands pointing to some distant object. A river, on which are many small vessels, traverses the distance. [Possibly identical with 183.]

Described by Sm. from an engraving by Lerpenière.

316. COWS WITH HERDSMEN IN A PASTURE NEAR A CASTLE.—On the high bank of a river, in front of some trees and an old castle, a man and a woman let their cows graze. On the river are two boats with persons in them ; in the distance are sailing-boats. The opposite bank is wooded.

Signed, A. Cuyp ; canvas, 16 inches by 22½ inches.

In the Trimolet Museum, Dijon, 1883 catalogue, No. 42.

317. Cattle with a Herdboy near a Castle. Sm. 6.—A herd-boy, leaning on a stick, watches cows. On the left is a castle. In the distance are houses.

Panel, 19 inches by 17 inches.

Sale.—Poullain, Paris, March 15, 1780 (910 francs).

318. Cattle and Figures in a Landscape near a Ruined Castle. Sm. 74.—“A warm and pleasing landscape” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 319.

Sale.—Countess of Holderness, London, March 6, 1802, No. 82 (£25 : 4s., Harris).

318a. Three Cows in a Pasture near a Ruin.—One cow stands, the others are lying down, like the herdsman. In the distance beyond the river is Dordrecht. Warm in tone.

Canvas, 39 inches by 35 inches.

Sale.—M. G. Baronesse van Brakell, Amsterdam, December 14, 1820, No. 13 (60 florins, Chaplin).

319. Cattle in a Pasture near the Castle of Brederode. Sm. 258 and Suppl. 42.—A gentleman with his back to the spectator sits in the foreground, conversing with the herdsman who stands near, leaning on his stick. Behind him are three cows near a ruin. A river traverses the middle distance ; on the farther bank is a castle partly concealed by a few bushy trees. It is evening, and rain is threatening. “The style of the execution, and the effect of this picture, might suggest an idea that the artist had the works of Rembrandt in his eye when he painted it” (Sm.).

Canvas, 40 inches by 54 inches.

Sale.—Lady Hampden, London, April 16, 1834 (£110 : 5s., J. Woodin).

319a. Ferry with Cattle on a Still Lake.—With a ruin and trees.

Panel, $27\frac{1}{2}$ inches by 40 inches.

Sale.—J. van der Veen, Amsterdam, April 14, 1851, No. 88.

320. Cows and Sheep with Herdsmen.—In the foreground of a hilly landscape with a ruin, a herdsman on an ass converses with a youth. At the side are cattle. In the centre is a shepherd with sheep.

Signed; panel, $18\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

Sale.—Jer. de Vries, Amsterdam, November 15, 1853, No. 25 (23 florins).

321. A Peasant with Cows near a Ruin.—In the distance are a village and a church.

Sale.—Sheffield, London, 1874 (£84, M. Colnaghi).

322. TWO COWS AND AN ANGLER BY A RIVER.—Near two cows facing right—one, a yellowish-brown, is lying down, and the other, a dark grey, is standing—an angler sits by a river with his back to the spectator. Behind the cows are three sheep; in the distance are sailing-boats.

Panel, 20 inches by $26\frac{1}{2}$ inches.

In the collection of the late Maurice Kann, Paris.

323. COWS BY A RIVER AND AN ANGLER.—A group of six cows on the right; an angler by a river. [Probably identical with 327.]

In the collection of Baron Gustave de Rothschild, Paris.

324. Cows and Anglers.—On a bank in the left foreground are two anglers. Farther back is a pasture with cows standing or lying down.

Panel, 13 inches by 18 inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 293.

325. Herdsman and Cows in a Riverside Pasture. Sm. 7 and 43.—In the right foreground are six cows, one of them seen full face. In a boat on the river to the left are two men, one of whom is angling. In the middle distance are sailing-boats; beyond are houses. A fine clear day.

Panel, $16\frac{1}{2}$ inches by 27 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 18 and 164.

Sales.—Nogaret, Paris, 1780 (1350 francs, Vicomte de Choiseul).

Duc de Choiseul Praslin, Paris, 1793 (2350 francs).

326. Cattle in a Riverside Pasture with a Herdsman angling. Sm. 253.—A red cow lies in the foreground; a black cow stands behind it; farther away is a group of four sheep. The cowherd in a red coat sits on the river-bank, with his back to the spectator; he is angling. In the distance are four little vessels on the river. It is a sultry evening.

Panel, 19 inches by $26\frac{1}{2}$ inches.

In the Van Loon collection, Amsterdam, 1834 (Sm.).

327. Cows by a River, and Anglers. Sm. Suppl. 45.—To the right, on the bank of the Maas, six cows are grazing. The nearest one, a black cow with a white face, is lying down. Another, of a tawny colour, stands in profile with its head over the first cow; the others are also standing in profile. In the centre foreground a man in profile to the left sits angling in the river; another, with rod and line, stands on the right behind him. To the left is a view over a broad river into the distance. [Probably identical with 323.]

Signed; panel, 20 inches by 32 inches.

(Probably) exhibited at the Royal Academy Winter Exhibition, 1878, No. 239, by J. P. Heseltine—though this was said to be on canvas.

Sales.—Marquess of Camden, London, 1841 (£577 : 10s., Nieuwenhuys).

Prince Demidoff of San Donato, Paris, April 8, 1868, No. 3.

Probably in the collection of J. P. Heseltine, 1878.

328. Cows in a Pasture, and a Herdboy gathering Flowers.—The landscape is traversed by a river, and is warmly lighted by the evening sun. A herdboy is gathering flowers.

Panel, 18 inches by 16 inches.

Mentioned by Waagen (i. 408) in the collection of Sir Robert Peel, London, 1854, but not in the National Gallery, for which the Peel collection was acquired in 1871.

329. TWO COWS AND A HERDSMAN PLAYING ON THE PIPE (or, The Piping Herdsman). Sm. 226.—On the right, at the foot of a rock, a red cow is lying down with its head to the right. Another cow stands behind, seen in three-quarter view to the left. A young herdsman sits on a bank to the left, playing on a pipe. Two figures and cattle are seen by a river in the distance. On the opposite there are trees and hills.

Canvas, 54 inches by 69 inches.

Mentioned by Waagen (iii. 48).

Engraved in the Stafford Gallery, No. 41.

In the Bridgewater collection, Lord Francis Egerton, 1834 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 147.

330. COWS, WITH A HERDSMAN PLAYING THE FLUTE. Sm. 80.—In the foreground of a landscape are two cows; one, a black-and-white cow, stands on the right, and facing right, behind the other, a red cow, which is lying down. To the right of these are two herdsman; one stands with his back to the spectator; the other is lying down, with a flute in his hand. In the middle distance is a river. To the right, at the foot of steep rocks, are cattle and three figures. In the distance are mountains. A blue sky with clouds, with red evening tints to the left. [Compare 242.]

Signed, A. cuijp; canvas, 39½ inches by 56½ inches.

Mentioned by Waagen (ii. 344).

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 97.

Sale.—Noel Desenfans, London, 1802 (£136 : 10s.)—according to Sm.

In the Dulwich College Gallery, 1892 catalogue, No. 128 (old No. 169).

331. HERDSMEN PLAYING PIPE AND FLUTE, WITH THEIR HERDS.—To the right by a road are three herdsmen. The foremost, with his back to the spectator, lies at full length on the ground. To the left behind him another man sits, facing the spectator and playing the bagpipes. The third, a younger man, sits turned three-quarters right, wearing a large shepherd's hat; he is playing a flageolet. On the extreme right, in front of a tree with scanty foliage, two cows look on. In the middle distance are four sheep; in the centre foreground a little black-and-white dog is barking. In the distance is a river, on the farther bank of which are houses. A warm sky.

Signed on the right; canvas, 35½ inches by 47 inches.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 5.

In the collection of Mrs. C. P. Huntington, New York.

332. A HERD OF COWS RESTING, WITH A HERDSMAN PLAYING THE FLUTE. Sm. 259.—A landscape which rises to a hill in the right middle distance, while on the left is a view over a placid river towards a distant tower resembling that of Utrecht Cathedral, and the outline of a Dutch town with two windmills. In the left foreground a herdsman sits on a stone; he is seen almost full face, but turns slightly to the right. He wears knee-breeches, leaving his legs bare, and has a hat on his head; he is playing a flute. At his left is his stick. To his right stand a little boy and girl, who listen to the music and stroke a dog which crouches before them. In the centre and to the right of the foreground are six cows, standing or lying down. Behind them are two trees. On the rising ground to the right are three shepherds with a flock of sheep. In the extreme right foreground are large-leaved plants. A fine summer day. This is a picture of very good quality, the best of the Cuyps in the Louvre. [Compare 312 and 490.]

Signed in the left-hand bottom corner, A. CUYP; canvas, 68 inches by 91½ inches.

In the collection of King Louis XVI. of France.

In the Louvre, Paris, 1902 catalogue, No. 2341.

333. A Shepherd playing the Pipe.—With his flock of sheep and goats resting near him. On a hill are some cows near a cottage.

Panel, 11 inches by 9½ inches.

Sale.—(Supplementary) J. van der Velden, Amsterdam, December 3, 1881, No. 96 (14 florins 10, Winter).

334. A Herdsman playing the Flute, with a Herdwoman and a Herd.—In a fine landscape, a herdwoman sits near sheep, cows, and other animals. In front of her a herdsman is playing the flute.

Canvas, 16 inches by 24 inches.

Sale.—A. de Pester, Antwerp, 2 Fructidor 1800, No. 33 (14 francs).

335. Cows, with a Herdsman playing the Bagpipes. Sm. 69.—In the right foreground are four cows, three of them lying down,

on the bank of the Maas. They face left towards the herdsman, who sits in the centre playing the bagpipes. A boy in a red jacket, with a stick in his hand, stands listening. A little way off, to the right, two persons, riding on asses with panniers, are coming over a field. In the middle distance is a river, on the farther bank of which is a building. A hot summer afternoon. A "charming production" (Sm.).

Panel, 19 inches by 28 inches—or 27 inches according to Sm.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 186.

Exhibited at the British Institution, 1822 and 1832.

Sale.—Claude Tolozan, Paris, February 23, 1801 (5500 francs).

In the collection of Charles Hanbury Tracey, London, 1834 (Sm.).

336. A Herdsman playing the Flute, with Cattle.—A hilly landscape by a river. In the foreground a herdsman sits playing the flute; near him cattle are lying down or standing. Warm in tone.

Signed, A. C.; panel, 20 inches by 26½ inches.

Sale.—Amsterdam, March 17, 1857, No. 25.

336a. Cows on a River-Bank, with a Herdsman playing the Flute.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 439 (£105, Plumley).

337. SHEEP, WITH A HERDSMAN DRAWING WATER AND A HORSEMAN (or, The Thirsty Herdsman).

Sm. 113.—In a hilly landscape near Nymwegen a herdsman with three sheep and a goat is in the right foreground, near a hill surmounted by trees. A man in a cloak, mounted on a bay horse, is in the centre. On the left a herdsman in blue is drawing water from a stream; beyond him a peasant drives three cows into the water. The distance, broken by hedges, is intersected by a river with a castle on its bank and a tower. [Pendant to 402.]

Canvas, 45 inches by 69½ inches.

Mentioned by Waagen (iii. 40).

Exhibited at the British Institution, 1819.

Sales.—Sir Philip Stephens, London, May 17, 1810 (£1680, bought in according to Sm.).

Lord Ranelagh, London, 1822 (£1260, bought in).

Lord Ranelagh, London, May 15, 1829 (£1060: 10s., Peacock).

In the collection of the Earl of Egremont, 1834 (Sm.).

In the collection of Lord Leconfield, Petworth.

338. Cattle and Herdsmen, one of them drawing Water (or, The Thirsty Herdsman). Sm. 142.—A hilly landscape with

clumps of trees and a broad river, under a brilliant sunset. In the foreground are a peasant woman in a red jacket and a man who stoops to fill a cup at a stream flowing along the front. Beyond them, to the right, a man with a pack-ass comes along a road bordered with trees. Near a little hill in the centre two men are resting; one of them has a basket beside him. On the hill a herdsman tends cows and sheep. The

river in the distance is bounded by hills, on which is a town. "An example of superlative excellence" (Sm.).

Panel, 19 inches by 29 inches.

Sale.—Alexis de la Hante, London, 1821 (£486 : 3s.).

Afterwards sold to Joseph Barchard (£630).

In the possession of Sm., who sold it to the Chevalier Erard (12,000 francs).

Sales.—Chevalier Sébastien Erard, Paris, 1831, No. 72 (15,000 francs, bought in).

Chevalier Sébastien Erard, London, June 22, 1833 (£399, T. Norton).

339. Four Cows by a River, and a Herdsman drawing Water.

Sm. 125.—A stream flows across the front round a hilly pasture on the left, in which are four cows, three of them lying down. On the hill a farmer on horseback converses with a man on foot. In the foreground a herdboy fills a cup at the stream. Early morning before sunrise. "Painted in the artist's finest time" (Sm.).

Canvas, 27 inches by 35 inches.

Exhibited at the British Institution, 1829.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 36 (2025 florins).

Thiébauld, Paris, February 26, 1817 (4500 francs).

Le Rouge, Paris, 1818 (7200 francs).

In the collection of Comte Pourtalès, all the Dutch and Flemish pictures in which were bought by Sm. and Thomas Emmerson, 1826.

Sale.—London, 1826 (£525).

In the collection of Charles Dixon, 1834 (Sm.).

340. **The Thirsty Cowherd.** Sm. 159.—A hilly landscape with a stream in the foreground. On the farther bank a cowherd with a blue jacket stoops to fill a cup with water. Near him a yellow cow is lying down; a reddish cow stands beyond it, near a goat that is lying down. A round tower and other buildings are in the distance; the view is bounded by square-shaped hills. Sunset. An "excellent picture" (Sm.). [Pendant to 600.]

Canvas, 24 inches by 33 inches.

Sm. says that this picture and its pendant were in the collection of Van der Potts (Pot), Rotterdam, 1825, which was sold as a whole, and that they were valued at 7000 florins the pair; and further, that this picture passed through the hands, successively, of M. Gallie, Charles Kinnear, and Sir John Pringle, Bart., and was in the collection of the Rev. Mr. Clowes, Manchester, 1834.

As it occurred in the sale of R. Pott and others, Rotterdam, October 11, 1855, No. 10, and can hardly have passed through the various English collections in the meantime, Sm. must have made a mistake; probably he confused the collectors G. van der Pot (whose sale was in 1806) and R. Pott.

341. **THE SLEEPING HERDSMAN.** Sm. 39.—In the right foreground five brown cows are grazing. The herdsman, in brown and white, lies sleeping under a crooked tree on a bank near them. In a broad plain stretching away into the distance is a town with a church that seems to be that of Utrecht. A fine sky. This picture is of the

early period, with yellowish-brown tones in the landscape, and was painted about 1645. [Compare 58.]

Panel, 16 inches by $26\frac{1}{2}$ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 103 (305 florins, Fouquet).

Proley, Paris, 1787 (1302 francs).

In the Demidoff collection.

In the collection of Max Kann.

In the possession, successively, of the Paris dealers Ch. Sedelmeyer and F. Kleinberger.

In the collection of the Marquis d'Aoust, Paris.

342. FIVE COWS WITH A SLEEPING HERDSMAN.

Sm. 109 and 208.—In the meadows near Dordrecht. In the foreground four cows are lying down and a fifth, of reddish-brown colour, is standing behind them. The nearest of the four lying down is a yellowish-brown, and the next, farther left, is black with white spots; both are in profile to the right. The cowherd lies asleep in the right foreground, with his back to the spectator; beside him is his dog. In the background are a wind-mill and, beyond it, the church and houses of Dordrecht. On the extreme right of the middle distance are part of a fence and bushes. Warm evening sunlight. Known as the "small Dort." [Compare 368.]

Signed, A. CUYP; oak panel, $26\frac{1}{2}$ inches by $39\frac{1}{2}$ inches.

Sale.—(Possibly) Lord Rendlesham, London, June 20, 1806 (£182 : 5s.) according to Sm.

In the collection of Charles Oldfield Bowles, London, 1834 (Sm.).

In the collection of Wynn Ellis, bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 962.

343. COWS WITH A MILKMAID AND A SLEEPING HERDSMAN.

Sm. 108.—On the right are three red cows, two of them lying down and the third standing behind in profile to the right. From the right comes a woman with milk-pails. Behind her are rocks and bushes. In the foreground to the left, near the middle, a herdsman lies asleep near two brass milk-cans. In the distance is a landscape with a round tower. Towards sunset.

Signed in the right-hand bottom corner, A. Cuyp; canvas, 50 inches by $67\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 264.

Sales.—Pierre de Grand Pré, Paris, February 16, 1809 (30,000 francs, bought in).

O. Pein, Cologne, October 29, 1888, No. 22 (11,300 marks).

Rümerskirch, Munich, March 23, 1903, No. 18.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 5.

In the Wiltach Gallery, Philadelphia, U.S.A.

344. *Cattle and a Sleeping Herdsman*.—On a bank in the centre lies a man asleep; a woman with a milk-pail on her head stands

near. Farther away are a cow, two sheep, and two figures. Warm in tone.

18 inches by 13½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 94.

345. Horsemen, Cattle, and a Sleeping Herdsman. Sm. 54.—Two horsemen, followed by a woman and two children, are on the left. In the centre foreground are some sheep and a herdsman asleep on the ground. To the right are three cows, one of which is drinking at a pond. A view of a village with windmills.

Canvas, 40 inches by 51 inches.

Sale.—Destouches, Paris, March 21, 1794 (912 francs).

346. Three Cows and a Sleeping Herdsman.—In front of a rock are three cows. Near them a herdsman lies asleep, with his back to the spectator. In the distance is an old gateway, through which a man rides, followed by a dog.

Panel, 8 inches by 11 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. B. 18.

346a. Two Cows and a Sleeping Herdsman.—One cow stands, the other is lying down. Near them the herdsman lies asleep. [Possibly identical with 346d.]

Sale.—Amsterdam, June 22, 1814, No. 12.

346b. A Hilly Landscape with a Herdsman reposing.—With cattle, standing and lying down.

Panel.

Sale.—Amsterdam, September 11, 1839, No. 25 (47 florins).

346c. Four Cows.—In a pasture in the foreground; a boy and a dog are asleep. In the distance is Dordrecht. Warm in tone.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 272 (£19 : 19s., Rowbotham).

346d. The Sleeping Herdsman.—Two cows are in the foreground; one of them, a black cow, is foreshortened. Near them is a herdsman asleep. [Possibly identical with 346a.] [Compare 763b.]

Mentioned by Waagen (Suppl. 404).

Sale.—J. Gillott, London, April 19, 1872 (£120 : 15s., Sedelmeyer).

346e. Landscape with Cattle and a Sleeping Herdsman.—An expanse of pastures rising on the right to a low hill crowned with trees. Here a herdsman lies asleep near his herd of cows, oxen, and sheep.

Oval panel, 11½ inches by 15½ inches.

Sale.—Brade and others, Cologne, December 17, 1897, No. 205.

347. A Herd of Cows and a Herdsman reposing.—A river landscape with a wooded pasture, flanked by high trees in the right distance. In the foreground is a white cow lying down, with a brown

cow behind it. Near a tree the herdsman lies at full length, with his back to the spectator; in front of him is a lamb. To the left the river forms a waterfall, on the left of which is high ground with houses and trees. The river flows away into the plain. On the horizon the towers of a town are vaguely seen.

Canvas, $20\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—Albert Jaffé of Hamburg, Berlin, November 1, 1904, No. 43.

347a. Cattle in a Pasture.—The herdsman is resting near a hedge on the right.

Panel, 12 inches by 16 inches.

Sale.—F. Hermesdorff and others, Munich, December 14, 1905, No. 118.

348. A HORSE, AND THREE COWS LYING DOWN.—

In the foreground to the right, in front of trees, stands a dun horse with a white mane, seen in profile to the left. To the left, also in profile to the left, is a black-and-white spotted cow. In the middle distance to the left two other cows are lying down. There are light clouds in the blue sky.

Panel, 13 inches by $15\frac{1}{2}$ inches.

An old copy is in the possession of a London dealer.

Sales.—(Probably) Jelgerhuis and Saportas, Amsterdam, December 12, 1836, No. 10.

London, May 13, 1893, No. 23.

Ch. Sedelmeyer, Paris, May 25, 1907, No. 30 (6000 francs, Kleinberger for Kappel).

In the collection of Marcus Kappel, Berlin.

349. COWS IN A PASTURE, AND A HORSE. Sm. 198.
—To the right on a knoll in a meadow is a group of three cows lying down. Near them stands a horse, with its tail to the spectator; on the extreme right stands the herdboyc, leaning on a stick. On the left is an open hilly landscape. There are rain-clouds in an evening sky. A ray of sunlight falls on the back of the cow lying in front. This and the pendant "are excellent examples of the master's most accomplished manner" (Sm.). [Pendant to 392.]

Signed, A. Cuyp; panel, $22\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Mentioned by Waagen (iii. 480).

Exhibited at the British Institution, 1815; and at the Royal Academy Winter Exhibition, 1893, No. 88.

In the collection of the Marquess of Bute, Richter's 1884 catalogue, No. 35.

350. COWS, SHEEP, AND A HORSE IN A RIVERSIDE PASTURE. Sm. 103.—In a riverside pasture to the right, five cows are lying down and a horse stands near. A young oak divides them from another group of two cows; of these a red cow is standing while the other is lying down. Near them are four sheep and a shepherdess in blue with white sleeves. In the middle distance are two men in front of some rocks. On the river to the left is a boat. A bright, calm, sunny sky.

Signed, A. cuijp; canvas, 36 inches by $46\frac{1}{2}$ inches.

Sale.—Richard Hulse, London, 1806 (£236 : 5s., Sir P. F. Bourgeois).
Bequeathed by Sir P. F. Bourgeois, 1811, to Dulwich College.
In the Dulwich College Gallery, London, 1892 catalogue, No. 245 (old No. 83).

351. Cows, a Horse, and Herders.—On a hill are a herdsman and a woman. Cows and a horse are in the foreground.

Panel, 31 inches by 36½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 40 (220 florins).

352. Cattle and a Horse in a Pasture.—On a hill in the foreground three cattle are lying down; near them stands a horse, with a youth leaning on his stick.

Canvas, 26 inches by 32 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 44 (17 florins 50, Spaan).

353. Cattle, a Horse, and a Hare.—On a grassy hill a dappled brown horse stands on the left near tall trees. On the right is a hare among large plants. Farther away are cattle, standing and lying down. In the distance is a fine river-landscape.

Panel, 20 inches by 26 inches.

Sales.—Van Zaanen, The Hague, November 16, 1767, No. 33 (20 florins).
P. Locquet, Amsterdam, September 22, 1783, No. 69 (99 florins, Van der Hoop).

354. Landscape with Horses, Sheep, and Figures. Sm. 55.—Warm sunlight. "A clear and beautiful effect" (Sm.). [Pendant to 355.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 236.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 48 (£110 : 5s.).

355. Landscape with Cattle, Horses, and Figures. Sm. 56.—"Equally beautifully" (Sm.). [Pendant to 354.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 236.

Sale.—C. E. de Calonne, London, March 23, 1795, No. 49 (£71 : 8s.).

356. A Riverside Pasture.—A group of figures, cattle, and horses on the bank of a canal or river. Warm in tone.

Mentioned by Buchanan, *Memoirs of Painting*, i. 280.

Sale.—Michael Bryan, London, May 17, 1798, No. 8 (£21).

357. Landscape with a Horse and a Sheep.

Sales.—John Purling, London, December 10, 1800.

Richard Walker, London, March 5, 1803 (£157 : 10s., Kennett).

358. Landscape with a Horse and Cows reposing. Sm. 84.—In the distance is Dordrecht. [Pendant to 727.]

Sale.—London, 1803 (£79 : 16s.).

358a. Landscape with a Horse, Cows, and a Woman spinning.
Panel, 8 inches by 11 inches.

Sale.—Utrecht, April 22, 1811, No. 63.

358b. Horses, Cows, and Sheep.—Lying down or standing in a pasture. The herdsman sits near. On a hill is a ruin. In the distance, a hilly landscape.

Panel, 12 inches by 14 inches.

Sale.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 12 (40 florins, Piller).

359. Cattle and Horses in a Pasture. Sm. 158.—In the right foreground two cows are lying down. Beyond them, at the side, is a woman carrying a yoke of brass milk-cans. Near the centre are a dun-coloured cow and four or five sheep; on the left are two horses. In the distance, peasants are loading hay.

Canvas, about 48 inches by 60 inches.

In the Van der Potts collection, Rotterdam, 1825, sold as a whole (Sm.). But *see* footnote to 340.

359a. Five Cows in a Pasture with two Horses.—A woman has just milked a cow and sets down the milk-pail. In the distance is a fine landscape intersected by a river.

Panel, 20 inches by 25½ inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 45 (600 francs, Bastyns).

359b. Two Cows lying down, with a Horse, near a Castle.

Sale.—Captain Gunthorpe, London, March 5, 1853 (£179: 11s., Pearce).

360. A Horse and Cows resting in a Landscape.

Signed in full on the left; panel, 11½ inches by 15½ inches.

Sale.—Piérard, Paris, March 20, 1860, No. 30 (1650 francs).

361. A Flat Landscape.—In the centre a grey horse is leaping up. Near it a countryman leads another horse by a halter. Farther away are cows, grazing or lying down.

Panel, 26 inches by 35 inches.

Sales.—Amsterdam, April 24, 1811, No. 31 (104 florins, Gruyter).

H. A. Bauer and others, Amsterdam, September 11, 1820, No. 31 (76 florins, Engelberts).

(Probably) Baron de Hirsch, London, February 6, 1897, No. 28; said to be signed.

362. COWS AND SHEEP IN A RIVERSIDE PASTURE: A COW BEING MILKED.—Five cows and three sheep are grazing by the riverside. A peasant stands near, watching a woman who milks a cow. In the left foreground are two swans. On the right is a man in a light-red jacket. The immediate foreground is in shadow to contrast with the yellowish tone of the rest. There are clouds in the sky. In the background are trees, dispersed irregularly across the picture. The treatment of these is characteristic of Cuyp's early period. This picture recalls very closely the large picture belonging to the Earl of Ilchester (699).

Signed and dated, "A. Cuyp fecit. 1639."; panel, 14½ inches by 16½ inches.

Acquired in 1840 (for 200 francs).

In the Besançon Museum, 1886 catalogue, No. 111.

363. A COW BEING MILKED. Sm. 179, and Suppl. 26.—A red cow stands in the foreground of a hilly landscape, being milked by a woman in a red bodice with white sleeves and a blue apron. On the other side are three other cows, two of which are lying down. Evening.

Panel, 15 inches by 19½ inches.

Mentioned by Waagen (iii. 163).

Sale.—Michael Zachary, London, 1838 (£178: 10s., Lord Lansdowne).

In the collection of the Marquess of Lansdowne, Bowood.

364. MILKING-TIME.—In the right foreground a cow stands in profile to the right. A girl with a straw hat is milking her. In the centre, behind the cow, to the left, are two large brass milk-cans. To the left is a view over a flat pasture, where numerous cows are grazing or lying down; one cow in the left middle distance is also being milked. To the right, behind the first cow, another is grazing.

A chalk study for the milkmaid is in the Albertina, Vienna. She forms, with the cow, the principal group, and is almost exactly repeated in the Weber, Bridgewater, and Hermitage pictures (367), (369), and (379). Of the master's early period.

Panel, 20 inches by 26 inches.

Sale.—J. Gillott, London, April 19, 1872.

In the collection of John Heugh, Dublin, who presented it to the Dublin National Gallery in 1873.

In the Dublin National Gallery, 1898 catalogue, No. 49.

365. COWS RESTING, ONE BEING MILKED (or, A Pastoral Landscape).—In the foreground cows are resting; one is being milked by a woman. There are other figures. On the right is an open landscape; on the left are ruins. It is genuine, but an utter wreck. Some authorities doubt its authenticity. [Pendant to 195.]

Signed with the monogram; panel, 13 inches by 20 inches.

Mentioned by Hofstede de Groot, *Oud Holland*, xi. 138.

In the collection of John Graham Gilbert, bequeathed to Glasgow in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 251.

366. FOUR COWS WITH A MILKMAID BY THE RIVERSIDE.

In the collection of the Earl of Wemyss, Gosford House.

367. A YOUNG MILKMAID IN A PASTURE. Sm. 21, 70, and Suppl. 9.—A sunny landscape. Through the middle distance flows a placid river, with many barges on it. In the foreground pasture a young girl sits milking a big cow, with its head to the right. The girl is in profile to the left but turns her head to the spectator. She wears a bluish skirt, a red bodice with white sleeves, a brown apron, and a big

straw hat. Farther to the right are two large milk-cans. On a hill in the right middle distance stands a yellow cow, beside a black-and-white cow which is lying down. Near them are two men ; one, in a hat and red jacket, is seated ; the other, in a cap and yellow jacket, is standing. Both are looking down at the river and have their backs to the spectator. Near them lies a dog. [Compare 364.] [Pendant to 275.]

Signed in the right-hand bottom corner, A. cuijp ; canvas, 37 inches by 47½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 129 and 191.

Exhibited at the British Institution, 1829 ; and at the Hamburg Kunsthalle, 1887, No. 28.

According to Ch. Blanc :—

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 81 (1007 florins, Fouquet).

Lebrun, Paris, April 11, 1791 (5150 francs, Rubes) ; but the measurements of this picture (Sm. 21), given as 43 inches by 54 inches (or 40 inches by 52 inches—Sm.) do not agree with those given above.

Sales.—Robit, Paris, May 21, 1801 (10,100 francs, Constantin).

Sir Simon Clarke, Bart., May 8, 1840 (£955 : 10s., Arteria for Sir S. Scott) ; it was in the Clarke collection, 1834 (Sm.).

Earl of Shrewsbury, London, 1857 (£593, Emery).

Scarisbrick, London, May, 1861 (£420, Ripp).

Nieuwenhuys, London, December 13, 1886, No. 62 (£255, Meyer of Berlin).

In the Weber collection, Hamburg, 1907 catalogue, No. 276 (old No. 236).

368. MILKING-TIME (or, Cattle and Figures).—Four cows and a milkmaid with her cans are in a pasture at evening. One cow lies on the left, facing the spectator, behind some low bushes. Two others lie in the centre, facing left. The fourth stands behind to the right, facing the spectator. In front of her stands the milkmaid facing right and pouring milk from a pail into one of the cans. Behind the cows, on the extreme right, sits the herdsman with his dog. On the top of a bank behind him a man stands facing the spectator ; he is conversing with a man who is seated with his back to the spectator ; both figures are seen against the sky. In the background beyond a farm and a windmill are the church and houses of Dordrecht. Known as the "large Dort." [Compare 342.]

Signed, A. CUYP ; canvas, 62 inches by 78 inches.

Mentioned by Waagen (ii. 296).

Exhibited at the Royal Academy Winter Exhibition, 1871, No. 232 ; lent by Wynn Ellis.

In the collection of Lord Bristol.

In the collection of Lord Coventry, at whose sale it was purchased by Wynn Ellis.

In the collection of Wynn Ellis, bequeathed to the National Gallery, 1876.

In the National Gallery, London, 1906 catalogue, No. 961.

369. COWS AND A MILKMAID. Sm. 225.—On the right in

front of tall trees a cow stands in profile to the right. A milkmaid in a straw hat is milking the cow, and looks round at the spectator. On the right near her lies another cow; behind it stands a dark horse, in profile to the left, and cut in two by the frame. In the centre, behind the first cow, are two large milk-cans near a stagnant pool, in the left foreground of which ducks are swimming, while a stork stands near. In the left foreground horses and cows are grazing. A sunny afternoon. If the signature did not seem so genuine as it does, this might be attributed to Camphuysen. [Compare 364.]

Signed; canvas, 54 inches by 69 inches.

Mentioned by Waagen (ii. 48).

Engraved in the Stafford Gallery, No. 40.

In the Bridgewater collection, of Lord Francis Egerton, 1834 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, No. 200.

370. MILKING-TIME IN A RIVERSIDE PASTURE.

Sm. 243.—In a pasture bounded by a thick wood, on the right, are three cows and some sheep. A red-and-white spotted cow moves forward, followed by the herdsman. Near the river to the left is a group of five sheep and a goat. Farther away are three cows; one is being milked by a woman. On the opposite bank of the river, in the distance, is Dordrecht.

Canvas, 52 inches by 79½ inches.

Mentioned by Waagen (iii. 20).

Exhibited at the British Institution, 1826 and 1827.

In the Royal collection, Buckingham Palace, 1885 catalogue, No. 112; it was in the Royal collection, 1834 (Sm.).

371. CATTLE AND A MILKMAID IN A RIVER LANDSCAPE.

—In the foreground are goats, sheep, and cows, two boys, and a woman milking a cow. A view on the Maas, with Dordrecht in the distance. Clear sky, with clouds to the right.

Signed, A. cuyp; canvas, 24½ inches by 31½ inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 315 (old No. 184).

372. Cows in a Pasture, one being Milked.

Sm. 277.—On a river-bank to the right are some cows with two figures, one of whom is milking a cow. Farther back are more cows on a hill. To the left is the river with boats. An evening sky with clouds.

Signed, A. cuyp; panel, 26 inches by 29 inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 271.

Exhibited at Manchester, 1857, No. 1005; and at the Royal Academy Winter Exhibition, 1884, No. 129.

In the collection of Earl Howe, London—where it was in 1823 (Sm.).

373. A Milkmaid with a Goat and Sheep.

—A milkmaid in red, with a broad felt hat, stands on sloping ground against the sky. Near her are a goat lying down and three sheep, with a milk-pail. In the middle distance, on the slope of the hill to the left, are three figures—an

old man, a young peasant woman, and a young man with a broad brimmed hat. Warm evening sunlight. A very good picture; but the type of woman is unusual, and the cracks on the surface disturb the effect.

Signed in the right-hand bottom corner, A. Cuyp; panel, 17 inches by 16 inches.

Mentioned by Waagen (Suppl. 138).

In the collection of Lord Overstone, London, 1857.

In the collection of Lady Wantage, London, 1902 catalogue, No. 56.

374. A COW BEING MILKED. Sm. Suppl. 59.—In the foreground, on the bank of a placid stream flowing to the left, a woman in a red bodice sits milking a black-and-white cow, which stands on the right and faces three-quarters right. A little way off, on the left, are two large brass milk-cans. Behind them are three other cows; one turns towards the river on the left, the second is half-hidden by the first, and the third goes up the sloping bank to the right. There are boats on the river, and houses on the farther bank. A blue sky with light clouds.

Signed, A. Cuyp; panel, 18½ inches by 29 inches.

Exhibited at the Royal Academy Winter Exhibition, 1893, No. 59, by the Earl of Lichfield.

Sale.—Earl of Lichfield, Shugborough Hall, August 1842 (£441, J. Woodin)—according to Sm.; but as the picture was exhibited by the Earl of Lichfield in 1893, it must have been bought in.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 3.

In the collection of Sir Julius Wernher, London.

375. Three Cows in a Pasture.—One is being milked by a girl. In the distance is Dordrecht.

Signed, A. Cuyp; panel, 23 inches by 28½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1882, No. 90, by Lord Kilmorey.

In the collection of the Earl of Kilmorey, Morne Park, Kilkeel, County Down, Ireland.

376. Cows in a Pasture with a Milkmaid. Sm. Suppl. 51.—To the right is hilly country with a few trees; to the left is a stream, on the edge of which an old eel-basket lies among the rushes, near some ducks and a stork. In the pasture are three cows, one of which is being milked by a woman in red. Another cow is lying down. A dog crouches near a brass milk-can in the foreground. Farther away, four cows are drinking in the stream.

Signed; canvas, 43 inches by 70 inches.

In the collection of R. R. Reinagle.

In the Ricketts collection, Bristol, 1834 (Sm.).

In the collection of George A. Hearn, exhibited on loan in the Metropolitan Museum, New York, 1905 catalogue, No. 307.

377. Milking-Time.—In a pasture near Dordrecht, which is seen in the left distance, a girl is milking a brown cow, which stands almost in profile to the right. To the left, behind this cow and in a similar position,

stands a darker cow, whose head is hidden. In front a third cow is lying down, facing right. In the immediate foreground is a thorn-hedge.

In the Gould collection, New York.

378. COWS WITH A MILKMAID IN A FARMYARD. Sm. 231.—In the centre a yellowish cow stands in profile to the right. A girl with a large straw hat is milking her. On the right a dark-red cow is lying down, in profile to the left. In the background to the left are three other cows, one standing and two lying down, near a well, which is placed to the right in front of a farmhouse. In the left foreground is a cluster of docks, with a large brass milk-can beyond. From the right background, where three windmills are visible, a man on a black horse comes riding up. A blue sky with light clouds. "A broad and freely-painted picture" (Sm.).

Signed in the left-hand bottom corner, A. Cuyp; canvas, $46\frac{1}{2}$ inches by $64\frac{1}{2}$ inches.

In the collection of J. R. West, Alcoté, 1834 (Sm.).

In the collection of Major Sirr.

Sales.—(Probably) J. B. West, London, May 1852 (£420, bought in).

R. Kirkman Hodgson and others, London, February 23, 1907, No. 146 (£3990, Coureau).

In the possession of the Paris dealer F. Kleinberger.

379. A COW BEING MILKED. Sm. Suppl. 3.—A view over pastures, during harvest, on a fine afternoon. Near a tree to the right a girl sits milking a red cow, beside which another cow, black-and-white, is lying down. The girl wears a straw hat, a black skirt, red bodice and yellow apron. In the left foreground are two brass milk-cans. In the distance peasants are loading hay on a waggon drawn by two horses. This must have been a very good picture, but it has been much over-cleaned. [Compare 364.]

Signed in the right-hand bottom corner, A. cuijp; canvas, 42 inches by $69\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1107.

379a. A Girl Milking a Red Cow.—She is seen to the right in a landscape. Near her lies a yellow cow. On the right are a high hill and a waterfall, at which a red cow is drinking. Farther off a white cow moves away, a black cow stands still, and a spotted red cow is lying down; in front of these are a white goat and two sheep. In the manner of N. Berchem.

Panel, $23\frac{1}{2}$ inches by 30 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No 6.

380. A Woman Milking a Cow.—With two children and several domestic animals in a farmyard. By Cuyp, or in his manner.

Panel, 15 inches by 28 inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 304 (100 francs).

380a. A Milkmaid. Sm. 33.—In the foreground of a flat landscape, intersected by a stream, is a girl milking a cow. A man stands conversing with her. [Possibly identical with 387i.]

Panel, 16½ inches by 24½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 97 (350 florins, Fouquet).

380b. A Milkmaid.—A pasture with cattle standing or lying down. One cow is being milked by a woman.

Panel, 16 inches by 21 inches.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 13 (15 florins, Wubbels).

380c. A Youth Milking a Cow.—Near him are other cattle. Warm evening sunlight.

Panel, 15½ inches by 12½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 65 (30 francs).

380d. Three Cows and a Woman Milking.

In the Hoker collection, Nymwegen.

Sale.—Slater, London, 1806 (£51: 12s., with another picture, Birch).

380e. Cattle and a Woman Milking a Cow.—A river landscape with a bridge to the right; cows are standing and lying down; one is being milked by a woman. Near them are two gentlemen on horseback with dogs. Sheep in the foreground.

Panel.

Sale.—Amsterdam, March 24, 1828, No. 29 (40 florins, Campen).

381. Milking - Time.—In a river landscape are some cows; one is being milked by a girl. Warm in tone.

Canvas, 22 inches by 30 inches.

Sale.—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 49.

382. Seven Cows with a Milkmaid.—Seven cows are in a pasture bounded by rocks and trees. A woman is milking a cow: near her are two brass milk-cans. A cow on the left drinks from a ditch. In the distance, on the top of a hill, is a ruin. The picture is not especially well painted, so that it seems doubtful whether it is an original.

Panel, 43 inches by 32½ inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 29 (500 francs, bought in).

382a. The Milkmaid.

Canvas, 25½ inches by 24 inches.

Exhibited at Cologne, 1840, No. 131.

In the collection of Franz Zanoli, Cologne.

382b. The Milkmaid.—In the foreground of a hilly landscape a woman milks a cow. Strong colour.

Panel, 25½ inches by 30 inches.

Sale.—Rotterdam, August 9, 1842, No. 15.

382c. The Milkmaid.—A girl milks a black-and-white cow. A herd-boy is with three other cows. Early morning.

Sale.—John Hickman, London, March 20, 1847 (£199: 10s., Jennings).

383. Six Cows and a Milkmaid.—In shallow water to the left stand two cows drinking; one is red, the other black. On a little hill to the right, which extends away into the distance and is crowned by a tower, a peasant woman is milking a reddish-brown cow, near which are two other brown cows. The sixth cow lies near a milk-can in the right foreground. Early morning.

Signed; panel, 17½ inches by 22 inches.

Sale.—D. van der Schriek of Louvain, Paris, April 8, 1861, No. 156 (230 francs).

383a. Three Cows and a Milkmaid.—Sheep and goats in the foreground.

Signed, "A. Cuyp p."; panel, 21 inches by 31½ inches.

In the Von Krane-Matena collection, Darmstadt, 1863 (Parthey, ii. 849).

383b. Landscape with Milkmaid.—Two cows lying down, one standing up, four sheep, a goat and a hay-cart.

Sale.—Ball, London, 1866 (£703: 10s., bought in).

384. Milkmaid and Cows. Sm. Suppl. 50.—A sloping meadow on the banks of the Maas, with Dordrecht in the distance. On the right are six cows, two of them lying down. A reddish-brown cow is being milked by a woman in red, near whom lie two brass milk-cans. A fine summer morning. "Excellent" (Sm.).

Panel, about 30 inches by 54 inches.

Exhibited at Leeds, 1868, No. 660.

In the Cave collection, Bristol, 1842 (Sm.).

Sale.—John Cave of Bristol, London, May 6, 1843 (£178: 10s., Rutley).

In the collection of Henry Harvey.

385. Six Cows and a Milkmaid.—On a rising ground are six cows, one of which is being milked by a woman, near whom are two brass milk-cans. In the distance two men ride along the bank of the river flowing by the walls of Dordrecht. A greenish-blue sky with big clouds.

Signed at the bottom in the centre, A. Cuyp; panel, 33 inches by 47 inches.

Sale.—Koucheleff-Besborodko, Paris, June 5, 1869, No. 8 (20,000 francs).

385a. Milking-Time.

In the collection of the Duke of York.

Sale.—Vokins, London, 1881 (£105, bought in).

386. Cattle and a Milkman.—A number of cows grazing with a goat, a herdsman and a herdsman, who is milking a cow in the foreground.

Signed, Albert Cuyp, 1653; canvas, 35 inches by $43\frac{1}{2}$ inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 38.

386a. A Cow being Milked.—In a landscape, with trees on the right, a herd of cattle are resting. In the foreground a cow is being milked. Golden tone.

Panel, 18 inches by 14 inches.

Sale.—Berlin, April 5, 1878, No. 140.

387. A MAN MILKING COWS.—Very early, but not attractive. The little sheep on the right is the best thing in the picture.

13 inches by 17 inches.

Sale.—Lord Aberdeen and others, London, March 20, 1899, No. 106.

387a. Milkmaid with Cows and a Sheep.

Panel, 23 inches by 33 inches.

Sale.—London, June 1, 1900, No. 45.

387b. Milkmaid with Cows.—Ruins to the right.

Panel, 23 inches by 29 inches.

Sale.—London, April 7, 1902, No. 67.

387c. Woman milking Cows by the Riverside.

18 inches by 27 inches.

Sale.—Mrs. Hirsch and others, London, May 24, 1902, No. 101.

387d. Milkmaid with Cows and a Sheep.

Panel, 16 inches by 23 inches.

Sale.—London, March 14, 1903, No. 118.

387e. Milkmaid with a Herd of Cows.

Panel, $24\frac{1}{2}$ inches by 31 inches.

Sale.—London, December 3, 1904, No. 136.

387f. Milkmaid with Cows and a Sheep.

Panel, 21 inches by 18 inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 112.

387g. Cows and a Milkmaid in a Hilly Landscape.

Panel, $17\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Sale.—Earl of Cork and Orrery and others, London, November 25, 1905, No. 141.

387h. Milkmaid with three Cows by a River.—In the distance is a church. A boat is on the water.

Canvas, $36\frac{1}{2}$ inches by 58 inches.

Sales.—Duke of Marlborough and others, London, May 14, 1904, No. 51.

(Probably) London, March 31, 1906, No. 77.

387i. Milkmaid and Cattle in a Landscape. [Compare 380a.]

Panel, 16 inches by $24\frac{1}{2}$ inches.

Sale.—London, July 2, 1906, No. 90.

388. HERDSMEN WATERING CATTLE IN THE RHINE.—To the right, by the steep bank of the Rhine, a couple of herdsmen are watering cattle. There are boats on the river. On the left bank in the distance is a town. Full sunshine. Of the master's best period, about 1660. A precisely similar composition, on a somewhat larger scale, is at Rotterdam (397).

Panel, 12 inches by 15½ inches.

In the Schönborn collection, Vienna, 1866.

In the Suermondt collection, Aachen.

In the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 861*h*.

389. COWS DRINKING AT A RIVER, AND SHEPHERDS WITH A FLOCK OF SHEEP.—In a river with a wooded bank, five cows stand drinking in the left foreground. A sixth cow is lying down, to the right, on a road leading up a hill. Along this road two horsemen are riding away in the middle distance. Farther left, in the middle distance, on the slope of the road, three shepherds let their sheep graze. On the extreme right is a tree by the road. A clear golden evening sky. Of the master's early period.

Signed in the right-hand bottom corner, A. cuyp; panel, 21 inches by 29½ inches.

Exhibited at Düsseldorf, 1904, No. 296.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 12.

In the collection of Karl von der Heydt, Berlin.

390. COWS IN A STREAM. Sm. 170.—Five brown or black cows stand, to the left, in the shallow margin of a placid river. The foremost, on the right of the group, and with its tail to the spectator, is drinking. In the right distance is the opposite bank with bushes; to the left is a village church. On the river, to the right, are sailing-boats. Sunset after rain. One of Cuyp's best pictures on the Continent. [Compare 396.]

Signed on the left, A. cuyp; canvas, 23½ inches by 29½ inches.

Mentioned by Parthey (i. 723).

In the collection of Prince Esterhazy, Vienna, 1834 (Sm.).

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 587 (old No. 408).

391. RIVER SCENE WITH CATTLE. Sm. 164.—In the right centre, below the steep bank of a broad and placid river, five cows stand in the shallow water. The herdsman sits on the shore to the right. On the left is a boat with two anglers. In the middle distance are small sailing-boats, and beyond them is the opposite shore with trees. A fine sunny evening after a showery day. A "charming picture" (Sm.).

Signed, A. Cuyyp; panel, 18 inches by 29 inches.

Sold by Sm. to Joseph Barchard, 1822 (£420).

Sold by Sm. to Sir Robert Peel, Bart., before 1834.

Purchased with the Peel collection, 1871, for the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 823.

392. A HERD OF COWS IN A RIVER. Sm. 197.—In the

foreground are five cows ; four stand in the water, while the fifth lies on the river-bank. A yellow cow is seen in profile ; two others are red with white faces. The cow to the left is drinking. On the river, in the middle distance, are two boats, one of them with a sail. On the farther bank a church rises amidst trees. A fine evening after rain. This and the pendant (349) are "excellent examples of the master's most accomplished manner" (Sm.).

Signed, A. Cuyp ; panel, 23½ inches by 28½ inches.

Mentioned by Waagen (iii. 480).

Exhibited at the Royal Academy Winter Exhibition, 1893, No. 95.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 36 ; it was in this collection, 1834 (Sm.).

393. FIVE COWS IN A RIVER. Sm. 222. In the foreground five cows stand in the shallow margin of a broad river. The cow farthest in the stream is dark with a white face, and is drinking. The others stand in a group. Along the farther bank, in the distance, are boats. Sunset on a fine autumn evening. [Pendant to 205.]

Signed, A. Cuyp ; panel, 23 inches by 29 inches.

Mentioned by Waagen (Suppl. 163).

Exhibited at the Royal Academy Winter Exhibition, 1877, No. 76 ; 1891, No. 87 ; and 1903, No. 83.

Sale.—Lord Radstock, London, May 12, 1826.

In the collection of Abraham Robarts, 1834 (Sm.).

In the collection of A. J. Robarts, London.

394. A HERD OF COWS IN A RIVER, WITH A HERDSMAN. Sm. 199 and Suppl. 17.—By the bank of a shallow river, flowing from the left distance to the right foreground, three cows stand in the middle, while two on the right are lying down in profile to the left. Beyond the cow on the extreme right, at the foot of the steep bank, stands a young herdsman with a long stick over his right shoulder ; he faces right and converses with a young girl, who is in profile to the left. Both wear broad-brimmed hats. In the left distance extends a rather flat landscape. In the middle distance, to the left, on rising ground, a shepherd and a child stand near a few sheep ; behind them, to the right, a woman is seated. A fine warm evening. An "excellent production" (Sm.).

Signed in the right-hand bottom corner, A. Cuijp ; panel, 16 inches by 24 inches.

Mentioned by Waagen (iii. 441).

Exhibited at the British Institution, 1831.

Reproduced in Adolphe Siret, *Dictionnaire des Peintres*.

In the collection of William Wells, Redleaf, 1834 (Sm.).

Sale.—William Wells of Redleaf, London, May 12, 1848 (£236, Nieuwenhuys).

In the collection of Colonel Tomline, Orwell Park.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 6.

In the collection of Adolphe Schloss, Paris.

395. COWS IN A RIVER. Sm. Suppl. 4.—To the right, on the low bank of a river on which are sailing-boats, a herdsman sits near a herd of ten cows. Three have entered the water to drink. In the misty distance, to the right, are a church-tower, windmills, and other buildings of a town; to the left are the ruins of a castle, identified as Loevenstein, which is at least doubtful. Sunset. "Painted with a rich impasto of colour" (Sm.).

Signed in the right-hand bottom corner, A. cuyp; panel, 19 inches by 29½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1101.

396. COWS IN A RIVER. Sm. Suppl. 5.—Five cows—Sm. says six—stand on a bank projecting into a river, with many sailing-boats on it. One cow, dark with white spots, is drinking. The rest stand in a group. A summer evening. Quite in the style of the Budapest picture (390), but not so strongly lighted.

Panel, 15 inches by 22 inches.

In the collection of Prince E. Sapiéga, confiscated in 1832.

Acquired by the Emperor Nicholas I.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1104.

397. COWS IN A RIVER.—To the right, at the foot of a high hill, a strip of land juts out into a river. Here are two herdsmen, one standing with a staff in his hand, the other lying down. Near them are six cows, four brown, one black spotted, another red. One cow turns towards the projecting land, another comes away from it, a third lies down in the centre, the fourth and fifth are drinking in the river. The sixth, a red cow, stands in the water at the end of the strip of land, and turns its head back to the right. To the left is the river, which divides into two branches in the middle distance; the left-hand branch disappears behind a small projecting rock. A rowing-boat with men aboard proceeds in that direction, followed on the right at some distance by a sailing-boat. In the distance, to the left of the foot of the hill, is a town with many towers. Fine sunlight. At Berlin there is an almost exact replica (388) of this picture, on a somewhat smaller scale. Both the original and the replica are of the master's best period.

In the right-hand bottom corner a "C" in white paint survives from the signature; panel, 16 inches by 21½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. B. 16.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 56.

398. Landscape with Cattle and Figures. Sm. 57.—In the foreground cows stand in the water. Trees and ruins. Warm sunlight.

Mentioned by Buchanan, *Memoirs of Painting*, i. 245; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 168.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, (possibly) No. 99 (105 florins, Coclers)—measuring 19 inches by 28 inches.

C. A. de Calonne, London, March 23, 1795, No. 47 (£231).

399. Five Cows drinking at a River. Sm. 61.—The river fills the greater part of the picture. Sunset.

Panel, 13 inches by 15 inches.

Sales.—Destouches, Paris, March 21, 1794 (396 francs).

John Trumbull, London, February 17, 1797 (£48).

400. Cows by a River.—On a little strip of land projecting into a placid river is a group of cows. A fine and broadly-painted picture.

Canvas, 18½ inches by 23 inches.

Sale.—Boyman, Utrecht, August 31, 1811, No. D. 14.

401. Four Cows by a River. Sm. 123.—In a pasture by the Maas are four cows, one of which is drinking. To the left is a hill with trees, under which two herdsmen are resting.

Panel, 12 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 292.

Sale.—Clos, Paris, November 18, 1812 (1910 francs).

401a. Five Cows by a Placid Stream.—By Cuyp or in his manner. 32 inches by 38 inches.

Sale.—Amsterdam, August 6, 1816, No. 40.

402. Four Cows in the Water. Sm. 114.—A hilly landscape with a large piece of water on the right, in which four cows are standing. In the middle distance a shepherd in a red jacket, with his dog by his side, is tending three sheep and three cows. In the foreground lies a fisherman's eel-basket; a stork stands partly hidden among the water-plants. "This picture has been considerably worked on by Sir F. Bourgeois, to whom it formerly belonged, and this alone is the cause of its being sold for so small a price (in 1829)" (Sm.). [Pendant to 337.]

45 inches by 69 inches.

In the collection of Sir F. Bourgeois, who died in 1811.

Sales.—Sir Philip Stephens, London, May 17, 1810 (£1050).

Lord Ranelagh, London, 1822 (£840); and May 15, 1829 (£78 : 15s.).

403. Cows watering.—Five cows in a pasture by a river; one is drinking.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 26 (£21, Collins).

403a. Three Cows by a River.—Beside a placid stream are three cows. In the centre a black-and-white spotted cow stands in the water, from which it has been drinking. A black cow, with its head to the spectator, stands drinking, farther away. A brown cow lies down on the left. The cows are illumined by the rays of the setting sun. To the right is a large tree, the lowest branch of which is broken.

Signed in the centre at foot, A. Cuyp; canvas, 35½ inches by 27½ inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 44.

404. Five Cows in a River.—A river with many sailing-boats on it fills the whole width of the picture. Five cows stand in shallow water in the left foreground. In the distance is the opposite bank, with trees and a church. Evening.

Signed, A. Cuyp; panel, 23 inches by 29½ inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 225.

404a. Cows by a River.—There are sailing-boats and other boats on the river which is bordered by hills; in the left distance is a village. At the foot of the hills to the right are two herdsmen, near some cows, one of which stands in the water.

Signed; canvas, 18 inches by 14 inches.

Sale.—Dürnberg and others, Frankfort-on-Main, December 7, 1897, No. 17.

404b. Five Cows watering.—By a broad river, with sailing-boats.

Panel, 14 inches by 19 inches.

Sale.—D'Eve and others, Cologne, March 20, 1879, No. 36.

404c. Four Cows in a River.

Panel, 16 inches by 21½ inches.

Sale.—London, June 14, 1902, No. 117.

405. Cows watering. Sm. 254.—Water fills most of the picture. On a tongue of land in front a herdboy leans on a stick, with a dog behind him, watching four cows. Two lie in profile on the bank; a third, tawny yellow, is drinking; the fourth stands in the water.

Described by Sm. from an aquatint by Coqueret.

406. LANDSCAPE WITH HORSEMEN, AND HERDSMEN DRIVING THEIR SHEEP AND CATTLE HOME. Sm. Suppl. 11.—In the left foreground of a hilly landscape two cavaliers come riding down a broad road, which curves away behind them and passes a ruined castle on a hill in the middle distance. Along the road, in front, two shepherds drive a flock of sheep, on which the evening sun shines and casts long shadows. In the shadow to the left, behind them, come some cows with their herdsman. In the left distance is a river-valley. This is very finely rendered. The effect of sunlight on the sheep is also good, despite the brownish-yellow colour. The picture is of the transition period between Cuyp's early and later styles. [Compare 412.]

Signed, in the left-hand bottom corner, A. cuijp; panel, 26½ inches by 36 inches.

Purchased by A. de Lelie, 1810 (1000 florins).

In the collection of J. Rombouts, Dordrecht, 1834 (Sm.) and 1850.

In the collection of L. Dupper, Dordrecht, bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, Dupper bequest, 1907 catalogue, No. 744.

407. LANDSCAPE WITH HERDSMEN DRIVING THEIR COWS HOME. Sm. 106.—In the middle distance of a hilly landscape with a river, two herdsmen are driving a herd of cows to

the right. One man rides on an ass ; the other walks at his right. In the centre, among the cows, a woman rides on another ass. In the right foreground are two tall and slender trees. Fine warm sunlight. A good, if not first-rate, example of the master's maturity. [Compare 314.]

Signed, in the left-hand bottom corner, A. cuijp ; canvas, 43½ inches by 40½ inches.

Sale.—G. van der Pot, Rotterdam, June 6, 1808 (3860 florins, Stratenfus for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 745.

408. MAN WITH COWS IN THE SUNLIT DUNES.

—By a road to the right is a cottage. In the middle distance to the left is a well, near two ruined huts. In the foreground a man drives four cows along the road. An early picture.

Signed, in the left-hand bottom corner, A. cuijp ; panel, 19½ inches by 28½ inches.

Mentioned by Parthey (i. 722).

In the Suermondt collection, Aachen.

In the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 861a.

409. HERDSMEN DRIVING THEIR CATTLE. Sm. 132.

—Along a road, bounded on one side by rocks and bordered on the other side by high trees, are a farmer on a piebald horse and a herdsman driving four cows. Behind them a man and woman are driving sheep. Farther away, along the road, an old man leads an ass on which sits a young woman with a child in her arms. On the opposite side is a river bordered by hills on which are houses. A brilliant sunset. "This is a studied and highly-finished production" (Sm.).

Panel, 26 inches by 35½ inches.

Mentioned by Waagen (ii. 110), and by Buchanan, *Memoirs of Painting*, ii. 321.

In the collection of the King of Poland.

Sales.—Servad, Amsterdam, June 25, 1778, No. 48 (560 florins, Yver).

Prince Talleyrand, Paris, July 7, 1817—the entire collection bought beforehand by W. Buchanan.

Bought by John Webb (Sm., and valued at £1050).

In the collection of Alexander Baring, 1834 (Sm.) ; he bought it from Buchanan (for £1650).

In the collection of Lord Ashburton, The Grange ; purchased as a whole by the London dealers, Messrs. Thomas Agnew, August 1907.

410. LANDSCAPE WITH SHEPHERDS DRIVING SHEEP. Sm. 90.

—A road, shaded by old trees, leads from the left distance to the right foreground. Along the road comes a flock of sheep, preceded to the right by a shepherd playing a flute. In the centre a woman rides on a pack-ass ; beside her to the right are a man and another shepherd, who carries a stick in his left hand and points with the right towards the spectator, while he turns his head to the left. Behind the foremost tree on the left a boy, carrying a basket on a stick over his shoulder, and holding two dogs in a leash behind him, walks along with

a little girl. Behind him, to the left, is a third and larger dog. In the middle distance to the right is a placid river, with buildings at the foot of a steep hill on the farther bank. Sunset. In contrast to Cuyp's many yellow pictures, this is unusually pink in tone.

Signed, "A. C."; panel, 16 inches by 22 inches.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 102.

In the collection of Welbore Ellis Agar, purchased as a whole by Lord Grosvenor, 1806.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 24; it was there in 1834 (Sm.).

410*. Four Cows driven by a Mounted Herdsman.—A brook flowing through a valley divides the hilly foreground in two. From the left, on a road leading upward, come a mounted herdsman and four cows, the foremost of which is black with spots and faces the spectator; only the horse's head is visible. Near them, almost in the middle, are two tall trees. To the right on a wooded bank is a house. A fine golden sky; afternoon.

Signed at the foot; panel, 29½ inches by 24 inches.

In the collection of Jules Porgès, Paris.

410a. Peasant driving Cattle.—In a wooded landscape a peasant drives some cows and other cattle. Cottages in the background.

Canvas, 19 inches by 26 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 49 (8 florins, De Looder).

410b. Peasant leading an Ox in a Landscape.

Signed, A. CUYP; canvas, 13½ inches by 18½ inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 160 (30 florins).

410c. A Herdsman driving a Herd of Cows.—Some figures to the left. By Cuyp, or in his manner.

Panel, 14 inches by 19 inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1876, No. 34 (11 florins).

410d. A Bull led by a Peasant and a Boy in a Landscape with a Lake.

Sale.—London, 1831 (£204:15s., bought in).

410e. Cattle being driven. Sm. 232.—A rocky landscape with a cascade in the foreground. Two peasants drive two cows and a flock of sheep down a steep and rugged road between rocks. On a hill beyond are herdsman and cattle. In the foreground three sheep stand in the stream and a dog is drinking. "A slight and hasty production" (Sm.).

Dated 1654; canvas, 45 inches by 56 inches.

In the Dresden Gallery, 1834 (Sm.), but not to be found there since 1860.

410f. Cattle driven by a Herdsman through the Water.

Panel, 19 inches by 25½ inches.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 33 (100 florins, A. Wolff).

411. Cows and a Herdsman crossing a Brook.—In the foreground of a hilly Italian landscape with large trees a herdsman with cows is wading through a brook, which is crossed by a bridge. To the right are numerous buildings along a road.

Panel, 26½ inches by 40 inches.

Sales.—(Possibly) De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 19 (100 florins, Roos).
Amsterdam, March 2, 1869, No. 28.

412. PEASANTS DRIVING CATTLE IN A HILLY LANDSCAPE.—A horseman dressed in brown rides a grey horse over a bridge, which leads to the hills on the right. Near him are two trees. One of the peasants driving cattle is dressed in red; his feet are bare, and he carries a stick on his shoulder; the other peasant sits on a cow. To the left, farther back, are two other herdsman; on this side is a distant view. A genuine picture of the same period as the very similar Amsterdam picture (406).

Signed in full in the right-hand bottom corner; panel, 26 inches by 35 inches.

Sale.—Mrs. Hannah Entwisle of Sunninghill, London, February 1, 1908, No. 130 (£588, Douglas).

413. Cattle being driven through a Tunnel. Sm. 157.—A young herdsman with a dog drives three cows and some sheep into a tunnel, through which is seen a hilly landscape. In front of them a peasant rides on a pack-ass; he carries a basket on one arm and holds a stick. The rays of the evening sun enter the tunnel and illumine the group of figures and animals. "This agreeable picture is painted in the manner of Berghem" (Sm.).

Panel, 12 inches by 16 inches.

Sales.—A. van der Werff van Zuidland, Dordrecht, July 21, 1811, No. 20 (600 florins, Hart).

H. van der Werf, Rotterdam, April 19, 1816, No. 7 (361 florins, Van der Blijt).

T. Emmerson, London, 1829 (£69:6s.).

In the collection of Richard Downman, Bristol, 1834 (Sm.).

414. Peasants driving Cattle through a Tunnel. Sm. 252.—The principal group consists of a laden ass and two cows, near which are three men, two of whom are seated. A little beyond them a man leads a mule, near five sheep. Through the tunnel are seen ruins and distant hills. The figures and animals are small.

Panel, 18 inches by 22½ inches.

In the Steengracht collection, The Hague, 1834 (Sm.).

415. CATTLE, HERDSMEN, AND HORSEMEN IN A HILLY LANDSCAPE WITH A RIVER. Sm. 138, and Suppl. 47.—On a road in the foreground are two riders on grey horses; one wears a blue jacket with red sleeves, the other is in red and sits on a red saddle. A herdswoman dressed in blue and white is telling the second rider

the way. On the left is a herd of cows and sheep with two herdsmen on the bank of the river; in the middle distance a man in red drives three cows across a bridge with three arches. From the bridge comes another horseman riding past a clump of four tall and slender trees; he is dressed in dull blue and rides a chestnut horse. In the distance is a large town with many towers. In the extreme left foreground is a dog in shadow. A fine summer morning. This is one of the best pictures by Cuyp on the Continent. [Compare 462.]

Signed in full in the right-hand bottom corner; canvas, 40 inches by 64 inches (39 inches by 62½ inches, according to the 1872 catalogue; 38 inches by 63 inches, according to the 1894 catalogue).

Exhibited at the Royal Academy Winter Exhibition, 1872, No. 157, and 1894, No. 56.

Sales.—John Knight, London, 1819 (£987, bought in), and 1821 (£945, bought in).

London, 1840 (£997: 10s., Arteria).

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.).

Sale.—Edmund Higginson, London, 1860 (£1575, White).

In the collection of Joseph Bond, 1872, who lent it to the Academy.

In the possession of the London dealer C. J. Wertheimer, 1894, who lent it to the Academy.

In the collection of Comte Boni de Castellane.

In the possession of the Paris dealers F. Kleinberger and Wildenstein.

In the collection of the late Maurice Kann, Paris.

416. HERDSMAN DRIVING COWS OVER A BRIDGE.

—In the foreground is a river. Across it, in the middle distance, is a drawbridge leading to a castle. Over the bridge a man drives three cows to the left. On the edge of the water, in the left foreground, are three other cows. A boat with two men is on the river near. In the distance are houses and hills. A clear sky with clouds; afternoon.

Signed, A. Cuyp; panel, 18 inches by 22½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1893, No. 57; and at the Rembrandt Exhibition of Fred. Muller and Co., Amsterdam, 1906, No. 28.

In the collection of the Earl of Lichfield, 1893.

In the collection of A. Lehmann, Paris.

417. COWS BEING DRIVEN OVER A LITTLE BRIDGE.—In the left distance are the towers of a town, apparently The Hague.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

418. Herdsman driving Cows over a Bridge. Sm. 34.—A hilly landscape with clumps of trees. In the centre are a road and a bridge, over which a peasant drives several cows.

Panel, 18½ inches by 28 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 100 (327 florins, Beckman).

418a. A Herd of Cows crossing a Bridge.

Panel, 13 inches by 16 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 34 (400 florins, Roos).

418b. Cows being driven over a Bridge.—In a hilly landscape, a herdsman drives three cows over a bridge. Sunset. By Cuyp, or after him.

Panel, 14 inches by 17 inches.

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1828, No. 39 (25 florins, Lamme).

419. Herdsman with Cattle crossing a Bridge. Sm. 126.—To the right is a canal with a bridge of a single arch, over which a herdsman drives two cows. Nearer to the front are four other cows. Two anglers in a boat are near the bridge, beyond which is seen a cottage partly hidden by trees. On the other side is an open and undulating country with a town in the distance. Sunset.

Panel, 27½ inches by 37½ inches.

Sale.—Willett Willett, London, 1813 (£283:10s.).

Bought privately from Lady B. by Sm., 1817 (£315).

In the collection of the Marquess of Bristol, 1834 (Sm.).

419a. Cows being driven over a Bridge.—To the left at the foot of a hill are the ruins of a castle. Some cows are being driven over a bridge across a river. In the middle distance are shepherds with sheep.

Panel, 19½ inches by 28 inches.

Sale.—P. J. le Jolle and others, Amsterdam, October 28, 1839, No. 13 (360 florins, Roos).

419b. Cattle being driven over a Bridge.—In a fine landscape, a herdsman drives a herd over a wooden bridge. Some bushes in front.

Sale.—Paris, March 4, 1845, No. 15 (370 francs).

419c. Herdsman with Cattle on a Bridge.—A herdsman with cattle is crossing a bridge over a river. In the foreground a girl with bare legs wades through the water; a woman with two children sits on the river-bank. By Cuyp, or in his manner.

Canvas, 20 inches by 15½ inches.

Sale.—Jonkheer V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 27.

419d. Three Cows driven by a Peasant over a Bridge.—Sunshine.

Sale.—London, 1856 (£278, Nieuwenhuys).

420. A HORSEMAN IN RED ON A GREY HORSE. Sm. 221.—The horseman converses with a herdsman to the right in a road. This road fills the whole width of the foreground, ascends to the right and passes along the foot of steep hills; it is bordered with bushes and some trees. In the left foreground are a flock of sheep, and two

cows lying down. Beyond them in the middle distance is a placid expanse of water, on the farther bank of which a castle with a great tower rises amidst trees. Farther right are the ruins of another castle. A third peasant is seen near the hills. A fine summer evening; light clouds in a blue sky. "This is a production of the rarest excellence and beauty" (Sm.).

Signed, A. Cuyp; panel, $21\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Exhibited at Berlin, 1906, No. 22.

In the collection of John Newington Hughes, 1834 (Sm.).

Sale.—John Newington Hughes, London, April 14, 1848.

In the collection of W. A. Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 4.

In the collection of Oscar Huldchinsky, Berlin.

421. HILLY LANDSCAPE WITH A HORSEMAN.—At sunset. In the right foreground a man in red sits a grey horse which faces the spectator; he converses with a peasant in a bluish-grey jacket who stands beside him to the left. Behind him lies a farm, near which are trees in the centre of the picture. In front of these trees, to the left, two cows lie in profile to the right. On the left a strip of land juts out into the river. In the distance are hills. A yellow evening sky. An example of the painter's maturity.

Signed in the water in front with the monogram, A. C.; panel, $18\frac{1}{2}$ inches by 22 inches.

Acquired from the Paris dealer C. Sedelmeyer, 1888.

In the Dordrecht Museum, 1906 catalogue, No. 10.

422. A MAN AND WOMAN ON HORSEBACK, A HERDSMAN AND CATTLE. Sm. 214.—To the left is an avenue of old gnarled trees leading to the front. A man wearing blue breeches and a bright red jacket rides up the avenue on a grey horse; to the right, beside him, is a woman on a bay, beside whom, still farther right, walks a herdsman in a blue jacket with a basket on one arm and a stick over his left shoulder. To the left, behind the group, follows a herdsman with cows and sheep. On the right, by the foremost tree, beside a boy, stands a girl, in profile to the left, holding a jug. Both watch the riders. At the foot of the tree a small boy stands beside a little girl who is seated. In the immediate foreground are three dogs. Behind some bushes is seen a herdsman. In the distance are hills. The figures stand out rather bright in colour against the dark green trees. Not a very attractive picture.

Signed in the left-hand bottom corner with the monogram, A. C.; panel, $16\frac{1}{2}$ inches by 24 inches.

A repetition, with a few variations, was in the collection of Charles Bullin, Liverpool, 1834 (Sm.).

Sale.—W. A. Verbrugge, The Hague, September 27, 1831, No. 10 (1000 florins, Chaplin).

In the collection of Joseph Robins, 1834 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 14 (830 francs, Lamme, for the Dordrecht Museum).

In the Dordrecht Museum, 1906 catalogue, No. 14.

423. A HERDSMAN WITH COWS, AND A HORSEMAN.

Sm. 239.—A hilly country with a river, and a large castle in the distance. Along a winding road, skirted on one side by trees and bushes, a gentleman on a grey horse comes towards the river which flows across the foreground. Two cows stand in the shallow water; one is drinking. The herdsman stands behind them, leaning on his stick and looking towards the rider. A fine sunny morning.

Panel, 17 inches by 20 inches.

Mentioned by Waagen (ii. 279).

Engraved by Lupton.

Exhibited at the British Institution, 1815.

In the collection of the Earl of Carlisle, Castle Howard, No. 84; it was there in 1834 (Sm.).

424. FIVE COWS, HERDSMAN, AND TWO RIDERS.

Sm. 93.—The two foremost cows are lying down; one faces left, the other right. The three others stand behind in profile to the left. On the right, near the cows, a cavalier on a black horse has pulled up to speak to a herdsman standing at his left side. The cavalier is seen from the back, facing three-quarters right. Beside the herdsman is a woman. To the right, and farther back, a second cavalier on a grey horse is riding away. In the distance to the left is a landscape diversified by water, trees, and buildings, and by plants and bushes in the immediate foreground. "An excellent work" (Sm.).

Signed; panel, 20 inches by 36 inches.

A copy was in the possession of a London dealer, 1906.

Exhibited at the British Institution, 1828.

In the collection of the Earl of Carlisle, Castle Howard, No. 92; it was there in 1834 (Sm.).

425. HERDSMEN WITH CATTLE IN A LANDSCAPE.

Sm. 92.—On rising ground, to the right of a row of trees, is a horseman in a red coat followed by a peasant on a mule. In the immediate foreground a man, with his back to the spectator, leans on his staff; beside him are his dog and some cows. On the left, somewhat farther back, are two herdsmen with sheep and a cow drinking at a pool. High and steep hills bound the composition on the left. At the foot of the hills, in the middle distance, is a town, with a river flowing past. Evening. Cloudy sky. [Compare 437.]

Signed in full; canvas, 52 inches by 72 inches.

Mentioned by Waagen (iii. 392).

Exhibited at the Royal Academy Winter Exhibition, 1884, No. 93, and 1903, No. 44. At this latter exhibition was also seen a replica (437), slightly wider—52 inches by 77 inches—because of the greater distance between the trees.

In the collection of Lord Scarsdale, Kedleston Hall—where it was in 1834 (Sm.).

426. LANDSCAPE WITH CATTLE AND FIGURES: EVENING. Sm. 52.—On the right, under a tree with over-arching branches, a horseman, in a red coat and broad-brimmed hat, sits on a

grey horse, with his back to the spectator. He seems to be inquiring the way of a young woman who stands to the right, facing the spectator; he points with his whip towards the distance. His dog stands beside him at the woman's feet, in profile to the left. In the centre lie two cows, one in profile to the left, the other facing the spectator; behind them is a flock of sheep. In the left foreground are two dogs, a goat, and the stump of a tree. In the middle distance behind them is a lake; three riders in the centre are watering their horses in the shallow margin. In the distance to the right, beyond town and trees, are lofty hills. A sunny evening.

Signed, A. cuyp; canvas, 52 inches by 78 inches.

Mentioned by Waagen (i. 357).

Engraved by P. Mazell, J. C. Bently, and E. Goodall.

Sale.—Sir Lawrence Dundas, London, May 29, 1794 (£204 : 15s., according to Sm.; or £89, according to *Art Sales*).

In the collection of J. J. Angerstein, purchased for the National Gallery, 1824.

In the National Gallery, London, 1906 catalogue, No. 53.

427. HORSEMAN AND COWS IN A MEADOW: EVENING. Sm. 102.—To the right is a group of seven cows. The two nearest, a dark brown and a dun, are lying down, with their heads to the left. Behind them, two stand in profile to the right; another behind them, on the left of the group, faces the spectator. In the centre a horseman, with his back to the spectator, sits on a grey horse; he converses with a herdsman who stands to the right with a long staff in his hand; a little boy with a broad-brimmed hat stands, with his back to the spectator, beside the herdsman. To the left of the horse is a black-and-white dog. In the immediate foreground to the left a young herdsman lies asleep. Beyond him is a view over a flat landscape. Evening sunlight.

Signed, A. Cuyp; canvas, 28½ inches by 42½ inches.

Mentioned by Waagen (i. 408).

Sold by the London dealers Woodburn (£500).

In the collection of Sir Robert Peel, Bart., 1834 (Sm.); bought with that collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 822.

428. THE WINDMILLS (or, View of Dordrecht, with Three Windmills).—Landscape with a view of a distant town, and three windmills in the middle distance. To the left is a farm. In the centre a milkmaid stands on a dyke; nearer to the front is a horseman. To the left is the river.

Signed in full; canvas, 44½ inches by 76½ inches.

In the Wynn Ellis collection, bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 960.

429. LANDSCAPE WITH CATTLE AND FIGURES.—In the foreground three cows are lying down on the bank of a river, while a fourth stands beside them to the right, facing the spectator. Behind the prostrate cows a boy with his back to the spectator sits on a

black horse, seen almost in profile to the right against the sky. Beside and behind the cow standing on the right are the herdsman with a stick and a woman. In the distance, to the left, are sailing-boats on the river, and beyond them a castle on the opposite low-lying shore.

Panel, 14½ inches by 19½ inches.

In the collection of John Staniforth Beckett, who bequeathed it to the National Gallery in 1889.

In the National Gallery, London, 1906 catalogue, No. 1289.

430. HORSEMEN AND HERDSMEN WITH CATTLE.

Sm. 10.—In the right foreground are two cavaliers on horseback. One, in blue, is mounted on a grey horse; the other, in scarlet, rides a bay. The man in scarlet speaks to two herdsman, who, with a flock of sheep, a cow, and a laden ass, are resting in the shade of lofty trees. A third cavalier gallops towards them from the left, where another herdsman stands near two asses, one standing, the other lying down. In the distance is a winding river on which are ships; farther away are buildings and a lofty hill. A fine and sultry summer morning. A good picture, warm in tone. [Pendant to 448.]

Canvas, 46 inches by 66 inches.

Mentioned by Waagen (ii. 180).

In the Slingeland collection, 1752 (Holt, ii. 496).

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 71 (1920 florins, Fouquet).

Dubois, Paris, 1785 (4000 francs).

In the collection of William Smith, M.P., sold privately to Edward Gray, who sold it, 1830 (£1300).

In the collection of Alexander Baring, London, 1834 (Sm.).

In the collection of Lord Ashburton, The Grange; sold as a whole, August 1907, to Messrs. Agnew.

In the possession of the London dealers Messrs. Thomas Agnew.

431. **LANDSCAPE WITH HERDSMEN, AND CHRIST WITH THE DISCIPLES GOING TO EMMAUS.**—A hilly landscape. To the left is the sea-coast. In the distance are lofty hills, recalling in shape Monte Pellegrino near Florence. In the right foreground is a group of several figures, among which are Christ and the disciples of Emmaus. On the extreme right is an inn, with the host standing at the door. On the road passing it is a woman on horseback with an adult and two children. Four cows and a herdsman. The general tone is very pink.

Signed with the monogram, A. C.; canvas, 44 inches by 60 inches.

In the collection of T. Humphry Ward, London.

In the possession of the London dealers Messrs. Thomas Agnew.

432. **TWO HORSEMEN, AND SHEPHERDS WITH SHEEP.** Sm. 22.—A road runs from the right foreground to the left distance. On it, to the right near tall trees, two horsemen are conversing with a shepherd, with a little girl at his side. Behind the shepherd to the left is his dog; to the right are his sheep, mostly lying down. In the middle distance a man is riding an ass with panniers.

Farther away to the left are a man and woman with a flock of sheep. To the right are rocks and hills, and the ruins of a round tower. In the distance to the left is a flat country with a river. In the foreground, beside the road, are water and bushes. A fine summer evening.

Signed, A. Cuyp; canvas, 40 inches by 60 inches.

Mentioned by Waagen (ii. 20).

Exhibited at the British Institution, 1826 and 1827; and at the Royal Academy Winter Exhibition, 1885, No. 101.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 82 (1250 florins, Fouquet).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 30 (3200 florins, Telting).

In the collection of King William IV., 1834 (Sm.).

In the Royal collection, Buckingham Palace, London.

433. HERDSMAN WITH COWS, AND A RIDER, NEAR A RIVER. Sm. 264.—On the left is a broad river, with a small town on the farther bank and a lofty hill beyond it. In the foreground, at the side, a sportsman hidden among bushes is shooting ducks. On the right is a road passing between high trees; a cavalier with his back to the spectator sits on a grey horse, conversing with a herdsman. Near them are two cows standing, and a bull with two cows lying down. Farther away are peasants with sheep. Evening—but Sm. speaks of the “brilliant effect of the morning sun.” “This beautiful picture merits the highest commendations” (Sm.).

Signed in full on the right; canvas, 60 inches by 96 inches.

Mentioned by Waagen (iii. 480).

Engraved by W. Elliot.

Exhibited at the British Institution, 1815; and at the London Guildhall, 1894, No. 45.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 38; it was there in 1834 (Sm.).

434. LANDSCAPE WITH SHEEP AND SHEPHERDS: EVENING (or, Evening Ride near a River). Sm. 261.—In the left foreground are a shepherd and shepherdess, with sheep and a goat, near a pool overhung with trees. Beyond them is a river, the farther bank of which is wooded. On the right, two horsemen come riding down a road, winding down the side of a steep hill; the foremost rider is on a grey horse; the second, some distance behind, is on a chestnut. The clear sky of a summer evening; golden light, and warm shadows in the foreground. [Compare 467.]

Signed, A. cuijp; panel, 18½ inches by 25 inches.

Sm.'s description of the Barnard picture from the engraving by Major agrees exactly with this Dulwich picture.

Mentioned by Waagen (ii. 344).

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 99.

Engraved by R. Cockburn, and by T. Major, 1769.

In the collection of John Barnard, 1769.

Sales.—J. Barnard, London, 1798 (£47, F. Bourgeois ?)—a “landscape with travellers” (Sm. 83).

(Possibly) Sir S. Clarke, and G. Hibbert, London, May 14, 1802 (£189).

In the Dulwich College Gallery, London, 1892 catalogue, No. 96 (old No. 141); bequeathed by Sir P. F. Bourgeois, 1811.

435. SHEEP RESTING BY A ROAD NEAR A RIVER, WITH SHEPHERDS. Sm. 72.—In the centre are two high trees, to the right of a broad road which leads from the left distance to the foreground. Two shepherds sit under the trees, one facing, the other with his back to the spectator. Around them lie thirteen sheep, with a dog. Farther left comes a man riding on a mule with panniers; he seems to have given directions about the way to a woman in blue, with a straw hat and a stick, who stands behind him, as she points with her right hand into the left distance. On the right is a view across a placid river with wooded banks. On the opposite bank are two peasants fishing. To the right are a cottage among trees and lofty hills. Evening sky.

Panel, 44½ inches by 66 inches.

Mentioned by Waagen (ii. 344).

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 93.

In the collection of Noel Desenfans, London, 1801-2 (priced at £189).

In the Dulwich College Gallery, London, 1892 catalogue, No. 124 (old No. 163).

436. A GREY HORSE, SHEEP, A SHEPHERD AND A HORSEMAN. Sm. 130, 189, and Suppl. 28.—In the left foreground stands a grey horse facing right. In the centre foreground are stones, bushes, and plants; to the right of these is a brook, beyond which is a group of four sheep lying down. Four more sheep are on a hill to the right of the middle distance. At the foot of this hill lies the shepherd, with his back to the spectator. He converses with a horseman to his right, who is pointing left. In the distance are a river and a church.

Canvas, 36½ inches by 39½ inches.

Sales.—Hart Davis, London, 1814 (£178 : 10s.).

London, 1815 (£173 : 5s.)—corresponding in description (Sm.).

Sir Claude Scott, Bart., London, 1831 (£100, Norton).

In the collection of Lord Northwick, 1834 (Sm.).

Sales.—Lord Northwick, London, May 12, 1838 (£288 : 15s.)

F. Nieuwenhuys, London, July 17, 1886 (£435 : 15s., Nosedá).

In the collection of J. P. Heseltine, London.

436a. HORSEMEN AND HERDSMEN WITH CATTLE.—In a landscape. In the centre is a peasant with a stick over his shoulder. To the right is a man in red on a grey horse. Farther right are two peasants, a man and a woman, with four cows, two of whom are only partly visible, and four sheep under a tree. Hilly distance. [Very probably identical with 450.]

Signed in the right-hand bottom corner, A. Cuijp; panel, 9½ inches by 12 inches.

In the collection of Mrs. Joseph, London; acquired about the year 1896.

437. TRAVELLERS IN A LANDSCAPE. Sm. 91.—A repetition, with slight variations and in a somewhat broader style, of Lord Scarsdale's picture (425). The horseman in a red coat on the right is here facing the spectator, not in profile; and water flows from the hill on the left. Sm. thought this "a picture of great excellence both in colour and execution." Though the other (425) is better, this picture, unquestionably dating from the seventeenth century, is so good that it may be confidently attributed to Cuyp.

Signed, in the lower right-hand corner, "A. Cuyp fecit"; canvas, 52 inches by 77 inches.

Mentioned by Waagen (ii. 237).

Exhibited at the British Gallery, 1828, No. 145; and at the Royal Academy Winter Exhibition, 1871, No. 420; 1894, No. 68, and 1903, No. 85.

In the collection of the Earl of Dudley, 1828.

Sale.—Earl of Dudley, London, June 25, 1892, No. 4 (£1890, Wertheimer).

In the collection of T. Humphry Ward, London, 1894.

In the collection of J. Pierpont Morgan, at Prince's Gate, London; illustrated in *Pictures in the Collection of J. Pierpont Morgan*, by T. Humphry Ward and W. Roberts, 1907 (privately printed).

438. COWS AND SHEEP NEAR DORDRECHT. Sm. 120.—In the middle distance is Dordrecht with its church and windmills, seen from the land side. In the left foreground are two riders, the nearer on a grey horse, the other on a bay; they have halted beside a woman in red and yellow, with a basket on her head, with whom stands a boy carrying a basket. In the centre lies a shepherd near seven sheep; there are touches of red, yellow, black and white in his costume. On the right are three cows beside a pool; one is drinking. A blue sky with clouds.

Panel, 40 inches by 54 inches.

Exhibited at the Royal Academy Winter Exhibition, 1877, No. 129; 1891, No. 74, and 1903, No. 101.

Sale.—Philip Hill, London, July 3, 1811 (£724 : 10s.).

In the collection of Abraham Robarts, 1834 (Sm.).

In the collection of A. J. Robarts, London.

439. Identical with 437.

440. LANDSCAPE WITH A HORSEMAN AND OTHER FIGURES.—A road overshadowed by big trees leads from the left distance to the foreground. From the left comes an old man riding on a grey horse; a woman and a boy stand by the road to the right, watching him. Behind him comes a shepherd with sheep and a cow; a dog runs in front. In the distance to the right are buildings and hills. A blue sky with clouds. Very pleasant in colour.

Panel, 28½ inches by 22½ inches.

Exhibited by Ch. Sedelmeyer, Paris, 1901, No. 606.

Exhibited at the Royal Academy Winter Exhibition, 1903, No. 103.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 4.

In the collection of A. Strasser, Vienna.

In the collection of T. Humphry Ward, London, 1903.

441. A Herd of Cows with a Herdsman and a Rider.—A pasture stretches away to a hill in the right distance, with a ruined castle at its foot. In the foreground are eight cows; four are standing with their heads to the right, four are lying down. The herdsman, standing on the left, points out the way to a gentleman on horseback beside him. The horseman wears a velvet jacket with lace, a plumed hat, and a sword in a bandolier. He points with his riding-whip to the left, where in the distance are a river and a ruined tower. To the right, behind the herdsman, is a girl wearing a white cap and carrying a basket on her left arm.

In the Ross collection, Montreal.

442. LANDSCAPE WITH COWS, HERDSMEN AND TRAVELLERS: EVENING.—A broad road leads along a river-bank from the middle of the distance to the left foreground. In the centre cows are lying down or standing under trees. A woman seated converses with a man standing before her to the left, beside whom is a boy. In the left foreground a woman with a child in her arms is riding on an ass led by an old man (possibly the Flight into Egypt). In the middle distance to the right is a steep wall of rock, rising into a hill at the back.

Signed in the left-hand bottom corner, A. C.; panel, 18 inches by 23 inches.

Sales.—Mrs. Edward Romilly, London, 1878.

Baron de Beurnonville, Paris, May 9, 1881, No. 247.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 10.

In the collection of the late Rodolphe Kann, Paris, bought as a whole, August 1907, by the London dealers Duveen Brothers; 1907 catalogue, No. 34.

443. GIRL ON A GREY HORSE, COWS AND HERDSMEN.—In the right foreground is a herd of cows with two herdsman. A young man in red leads towards the front a grey horse on which a girl is seated. To the left is a ruin. It is very sunny, especially in the distance. A fine picture of Cuyp's best period.

In the collection of Sergei Stroganoff, St. Petersburg.

444. A HORSEMAN, COWS, AND OTHER OBJECTS.—In a hilly landscape. A large picture.

In the collection of Lord Leconfield, Petworth.

445. LANDSCAPE WITH COWS AND HERDSMEN.—On the right is a horseman, near high trees. To the left is a low hill with a distant view; on the farther bank of a stream stands a round tower.

In the collection of the late A. Rothschild, Vienna.

446. Four Cows with a Herdsman, Herdswoman, and a Horseman. Sm. 262.—On a riverside pasture in the foreground three cows are lying down, while a fourth stands in a foreshortened view. A herdsman and a woman are conversing with a man on a brown horse. On the river are sailing-boats; in the distance is an old tower.

Engraved by F. Vivares, 1754.

In the collection of William Herring, London, 1754.

446a. Four Cows in a Pasture beside a Canal. Sm. 5.—The herdsman stands on a rising ground, conversing with a horseman.

Canvas, 31 inches by 24 inches.

Sale.—Paillet, Paris, 1777 (1200 francs).

446b. Sheep, a Shepherd, and a Horseman.—In the centre lie four sheep near some plants; four other sheep are on a bank, where stands a grey horse. At the foot of the bank a shepherd is lying down; he speaks to a horseman who points to the left. In the distance are water and dunes, with a church beyond.

Canvas, 37 inches by 39½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 18 (645 florins, Heenk).

447. Cattle with a Herdsman and a Rider.—In the right foreground three cows are lying down, while one stands up; near them stands the herdsman leaning on his stick, with his dog. In front of him are two horsemen beside a stream; one is watering his horse. A few ducks are swimming on the left. Beyond is a view of a pleasant landscape with bushes and high blue hills in the distance. In the right middle distance is an inn, with a post-cart and some travellers in front of it. Near the inn is a cottage; a village is seen in the distance.

Canvas, 20 inches by 34½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 51.

448. Horsemen and Cattle with Herdsmen. Sm. 11.—In front of a courtyard a man sits on a brown horse. Near him stands a man with some sheep and hunting-dogs. Another man comes galloping up on a grey horse; behind him is a youth with a stick. In the left middle distance is a mansion; in front of it are another horseman, other figures, and cattle. [Pendant to 430, and "of equal excellence" (Sm.).]

Canvas, 46 inches by 66 inches.

In the Van Slingeland collection, 1752 (Hoet, ii. 496).

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 72 (2650 florins, Fouquet).

Dubois, Paris, 1785 (4500 francs).

448a. A Rider conversing with a Shepherd. Sm. 40.—The flock is grazing on the back of a stream. An abbey stands near a high hill to the right.

Panel, 20 inches by 27 inches.

Sale.—Proley, Paris, 1787 (1120 francs).

448b. Five Cows in a Pasture.—A hilly landscape intersected by a stream. Some of the cows are lying down; others stand up. There are two horsemen and two men on foot. It is light and sunny. By Cuyp in his manner.

Canvas, 23 inches by 35 inches.

Sale.—Amsterdam, June 21, 1797, No. 43 (50 florins, Yver).

448c. Landscape with a Herd of Cattle. *See* Sm. 102.—A farmer on a grey horse with a herdsman. This was "a picture corresponding in some manner with the description" of 427, according to Sm.

Sale.—Richard Hulse, London, 1806 (£451 : 10s., Birch).

448d. Cattle with a Herdsman, a Woman, and Riders. Sm. 95.—A view over an open hilly country. Near the front cattle are reposing; a man and a woman watch them. Beyond are two horsemen.

Canvas, 21 inches by 29 inches.

Sale.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 21 (600 florins, Josi).

448e. A Flock of Sheep, a Horse, Riders, and other Figures. *See* Sm. 189.—"A picture corresponding with the description" of 436, according to Sm.

Sale.—London, 1815 (£173 : 5s.).

449. Two Riders, Herdsmen, and Cattle. Sm. 186.—In the foreground two riders halt near a herdsman. One has dismounted to adjust the bridle. At some distance are two herdsmen with cows and sheep. On one side are high trees in front of rocks; on the other side is a view over a broad plain with buildings on a river-bank, and a range of hills in the distance. Bright sunlight.

Panel, 16½ inches by 22 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 361.

Sale.—Baron Vivant Denon, Paris, May 1, 1826, No. 70 (11,000 francs, Lafontaine).

449a. Cattle and Riders by the Maas.—Two gentlemen ride along the bank of the Maas, on which is a ship in full sail. A herd of cows. In the distance is Dordrecht.

Panel, 31 inches by 45 inches.

Sales.—Croese, Amsterdam, May 27, 1818, No. 12 (1950 florins, Bronggeest).

H. Teydon and others, Amsterdam, April 5, 1827, No. 25 (900 florins, Roos).

449b. Landscape with Cows.—A man stands beside his horse.

Panel, 18 inches by 26 inches.

Sale.—Rotterdam, June 9, 1828, No. 6.

449c. Peasants with Cattle; two Women fording a Stream. Sm. 233.—A rocky hill-landscape with trees and bushes, and an old

castle in the distance. In the foreground are peasants and cattle. A woman with a child in her arms, and another in a blue skirt, are fording a stream. A third woman rides an ass.

Canvas, 42 inches by 57 inches.

In the Dresden Gallery, 1833 (Sm.—“worth 450 guineas”); but no longer there in 1860.

450. Cows, Sheep, Herdsmen, and a Rider. Sm. 29.—In the foreground a man in red with a plumed hat rides a grey horse. He looks at a youth with a stick on his shoulder, beyond whom are two cows, three sheep, a man, and a woman. In the distance is a river in a hilly landscape. Sunrise. [Very probably identical with 436*a*.]

Panel, 9 inches by $11\frac{1}{2}$ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 89 (110 florins, Coolers).

John Maitland, London, July 30, 1831 (£80 : 17s.).

In the collection of Henry Beavan, 1834 (Sm.).

450*a*. Cattle with Herdsmen and Travellers.—A shepherd with his flock rests near a high rock. On rising ground in front to the left stand a few cows and goats. Two men, on foot and on horseback, go down a winding round into a valley. Sunset.

Panel, 20 inches by 29 inches.

Sale.—P. J. le Jolle and others, Amsterdam, October 28, 1839, No. 12 (207 florins, Roos).

451. Rider conversing with a Herdsman, and a Herd of Cows. Sm. Suppl. 40.—A pasture beside a river in the middle distance; at one side is a cottage with two trees in front. On a road in the foreground a rider converses with a herdsman who stands leaning on his staff at the roadside. Near them are seated two women. Five cows, two of whom are lying down, are on a rising ground behind. On the river are boats. A fine summer morning.

About 28 inches by 38 inches.

In the possession of Baron Noskey, 1842 (Sm.).

452. Two Riders and a Shepherd with Sheep. Sm. 194, and Suppl. 15.—A view over undulating country, intersected with hedges; in the distance is a town. In the right foreground two riders, one on a black, the other on a grey, horse, opposite the spectator. On the left sits a shepherd with his dog, near his flock. A fine summer evening.

Panel, 14 inches by $18\frac{1}{2}$ inches.

(Probably) Exhibited at the Royal Academy Winter Exhibition, 1877, No. 10, by Lady Elizabeth Pringle.

Sale.—(Possibly) Hendrik Verschuuring, The Hague, September 17, 1770, No. 43.

In the collection of William Wells, Redleaf, 1833-42 (Sm.).

Probably in the collection of Lady Elizabeth Pringle, 1877.

453. Horsemen, Cattle, and a Herdsman.—Some horsemen are

talking to a huntsman with dogs. A shepherd with sheep, as well as some passers-by. A hilly landscape with high trees. In the middle distance a town stands in a river-valley.

Canvas, 34½ inches by 36 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 39 (466 florins, Gijsberti).

453a. Cattle and a Horseman.—A rider on a grey horse converses with another man. Two cows and some sheep. A hill in the distance.

In the collection of F. Heusch, London, 1854 (Waagen, ii. 255).

454. Landscape with a Rider, a Herdsman, and Cows. Sm. 20.—In the right foreground are tall trees, beyond which a road winds through rocks round the base of a hill. Along the road a herdsman drives five cows—two red, two black, and one white. Farther away are sheep with a shepherd lad and a little girl. To the left, in a rising ground, a horseman converses with a man on foot. Beyond is a view over a wide expanse of water bounded by hills. Sunshine.

Canvas, 43 inches by 59 inches.

Mentioned by W. Bürger *Trésors d'Art en Angleterre*, 268.

Exhibited at Manchester, 1857, No. 712.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 80 (1555 florins, Yver; Sm. says 555 florins, doubtless through a misprint).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 16 (2900 florins, Van der Schley).

Crawford, London, 1806 (£388 : 10s., Campbell).

M. Zachary, London, 1828 (£1365).

In the collection of Frederick Perkins, 1833 (Sm.) and in 1857.

454a. A Man in Red on a Grey Horse.—Herdsman; two cows by a river.

Sales.—W. D. Cooper, London, 1861 (£168, Pearce).

London, 1864 (£177, Chippendale).

455. A Rider, a Herdsman with Cattle, and other Figures.—In the foreground near a river, at the foot of a hill crowned with ruins, herdsman are grazing cattle. A man on a grey horse asks his way from a group of seven poor folk who are resting by the roadside. In the middle distance a herdsman drives three cows to a bridge, over which the road leads to a town on the farther bank of the river.

Panel, 18 inches by 21½ inches.

Sales.—Piéard, Paris, March 20, 1860, No. 12 (7000 francs).

Duc de Morny, Paris, May 31, 1865, No. 39 (6200 francs).

456. Two Cows, a Herdsman, and a Rider, near Ruins.—Two cows are resting on a river-bank near ruins which have been transformed into peasants' huts. The herdsman stands leaning on his stick and conversing with a man on a grey horse. Sunset.

Panel, 18 inches by 22 inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 41 (4650 francs) ; said in the catalogue to have been in the Piérard collection, doubtless through being confused with No. 39 (455).

456a. Cattle, Horsemen, and others in a River Landscape.—By Cuyp or in his manner.

Panel, 11 inches by 14 inches.

Sale.—H. A. Haarsma, Amsterdam, October 8, 1867, No. 19 (110 florins, Engelberts).

457. A Gentleman on Horseback. Sm. Suppl. 12.—A hilly landscape near a river. On the right a road leads over a high hill. A gentleman with a scarlet cloak, mounted on a grey horse, has ridden down this road to a pool in the foreground. Two other horsemen are on the top of a hill ; near them is a shepherd with his flock. Three peasants are on the hillside. Trees extend across the middle distance at the base of a hill. On the left is a view of a wooded country. A fine summer morning. "An example of the highest excellence" (Sm.).

Canvas, about 26 inches by 32 inches.

Mentioned by Waagen (ii. 452.)

Sold by the picture-cleaner Brown to Edmund Foster, of Clewer, 1839 (£630).

Sale.—Richard Foster, Clewer Manor, June 3, 1876 (£5040, Rutter).

458. Gentlemen watering their Horses in a River, and Herdsmen with Cattle. Sm. Suppl. 35.—A spacious river-landscape with hills. In the centre foreground are two armed cavaliers. One, with a brown cloak over his cuirass, sits on a grey horse on the river-bank. The other rides a bay horse which he is watering, near some ducks. In the right foreground a herdsman in a red jacket, with a dog, is tending four cows, three of which are lying down near a stream. Farther away are two roadside cottages sheltered by trees ; the farther one is an inn, at which a hawker with a tilt-cart drawn by one horse has halted, and is conversing with the hostess. Another man, leaving the house, comes forward. The road leads along the foot of some hills to a town with walls and towers beside the river. A fine summer morning ; light clouds in a blue sky. "It is impossible to commend too highly this beautiful work of art ; the masterly execution displayed in every part, the science evinced in the arrangement of objects and forms, and the wonderful and lovely gradation of tints and atmospheric truth, justly entitle it to the first rank among his best productions" (Sm.).

Signed, A. cuyp ; canvas, 49 inches by 88½ inches.

Mentioned by Waagen (iii. 224).

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 114.

Bought (? by Martin) from the dealer Desenfans, about 1796 (£367 : 10s. ; valued by Sm., 1842, at £1500 or £2000).

In the collection of J. Martin, Ham Court, 1842 (Sm.) and 1854.

In the collection of G. E. Martin, 1880.

458a. Landscape with Figures.—On the right is a road, along which a horseman advances. Farther back are a shepherd and a shepherdess

with their flock. In the foreground are two dogs. To the right are steep cliffs. To the left is a river, and beyond it is a town. Cloudy sky.

Signed, A. cuyp; canvas, 52 inches by 80½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 117.

In the collection of W. Stratford Dugdale, 1880.

459. Cows in a Riverside Pasture.—On a river-bank are seven cows, watched by a young herdsman with a dog. By the water to the right is a group of men and women with two horses. On the opposite bank are houses. There are boats on the river.

Panel, 29 inches by 40½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1885, No. 93.

In the collection of Sir Edward Sullivan, Bart., London, 1885.

459a. Cattle, a Herdsman, and a Rider in a Hilly Landscape.—

On the right is a rocky grotto crowned with bushes; at the foot of it is a herd of cows, sheep, and goats, with two herdsman. On a broad road leading away to the left is a rider on a grey horse, followed by a tramp.

Panel, 20 inches by 30 inches.

Sal.—Brenken and others, Cologne, April 1, 1886, No. 30.

460. A HORSEMAN CONVERSING WITH A MAN IN FRONT OF AN INN.—A horseman converses with a man in blue, in front of an inn on a wooded knoll. Near them are goats and sheep; farther back, near the inn, are a waggon and cattle. To the right is a view of Dordrecht. An early work, still in the style of Van Goyen.

Signed, A. Cuyp; canvas, 41 inches by 63 inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 55.

In the collection of the Rev. Sir Talbot Baker, Bart., London, 1892.

461. A FLOCK OF SHEEP, A SHEPHERD, AND HORSEMAN.—Two gentlemen ride along a road towards ruins in the middle distance. The foremost, on a grey horse, has a blue cloak. A shepherd and his flock are by the roadside, near the ruins, at the foot of a steep hill filling the right half of the picture. In the distance is a lake, with more hills. Cloudy sky.

Signed, A. Cuyp; panel, 29 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, 1893, No. 80.

In the collection of the Hon. Mrs. Baillie Hamilton, London, 1893.

461a. Horseman and Peasant conversing on a Road.—Two other figures with a grey horse are on the right.

Panel, 12 inches by 16 inches.

Sal.—Anonymous, following Benjamin West, London, March 18, 1898, No. 239 (£15 : 15s., Frickenhuis).

462. HORSEMAN HALTING ON THE ROAD.—In the right foreground, on a broad road leading into a wood, two horsemen on grey horses have halted. One is giving directions to a man standing at his right, and points leftwards with his right hand. Near the riders are

dogs. On the left and nearer the front is a flock of sheep and goats with the sheep dog ; the shepherd, seen from the back in three-quarter view, leans on his stick and watches the riders. On the road, in the middle distance, is a countryman ; still farther back a herdsman drives his cows to a town on a river in the far distance. The principal group is repeated in a picture in the Maurice Kann collection (415).

Signed in the left, "A. Cuyp" ; canvas, 42 inches by 33 inches.

In the collection of Murann H. H. Eichmann, Leyden.

In the collection of Madame A. Gijsberti Hodenpijl, Leyden, 1872.

In the collection of Prince Demidoff, San Donato.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 13.

Sale.—P. C. Hanford of Chicago, New York, January 30, 1902, No. 58 (4600 dollars).

462a. Herdsman on Horseback.—With three cows and two sheep near a river.

29 inches by 27 inches.

Sale.—Berkeley Sheffield and others, London, April 28, 1902, No. 88.

462b. Horseman, Figures, and Cattle.

17½ inches by 31 inches.

Sale.—London, January 14, 1905, No. 139.

462c. Horseman, Peasants, and Cattle on a River-Bank.

34 inches by 40 inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 49.

462d. Landscape.—On a high bank, near a river seen to the right, are cattle. The herdsman converses with a woman seated on the ground. On the left, between two high trees, a man comes riding on a donkey with panniers. Behind the river is a town ; in the distance are hills.

Panel, 17 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1907, No. 55 ; by an anonymous owner.

463. TRAVELLERS IN A HILLY LANDSCAPE, WITH A RIVER.—In the foreground, on a road leading from a bushy river-side to the high river-bank, a man in a red coat leads two heavily laden mules. On the front mule sits a woman with her back to the spectator. Farther down the road is another man, who is using his stick to drive a mule carrying tubs. They are going from left to right. On the farther side of the river the ground slopes up gently ; there are houses. In the distance is a rosy-tinted range of hills with a ruined castle. Morning. An almost similar picture is in the collection of A. Wertheimer (465). [Compare 471a.]

Signed, in the left-hand bottom corner, A. Cuijp ; panel, 18 inches by 29 inches.

In the Mestern collection, Hamburg.

In the collection of Dr. August Fischer, Breslau.

In the Breslau Museum, Fischer bequest, No. 334.

464. CATTLE AND FIGURES IN A LANDSCAPE.—In the foreground are a shepherdess and a man with an ass laden with vegetables. The cattle are picturesquely distributed. Farther away are figures reposing.

Mentioned by Waagen (ii. 261).

In the collection of James Morrison, London.

465. TRAVELLERS IN A HILLY LANDSCAPE, WITH A RIVER (or, Peasants with Mules). Sm. 27 and Suppl. 56.—A hilly landscape traversed by a river, with bushy banks; beyond are a castle and other buildings on a hill. In the foreground, on a road going to the right, a man dressed in a red jacket, black breeches, and white stockings, leads an ass or mule. Behind comes a second beast, on which is seated a woman with her back to the spectator. Farther back a man is beating a third animal. A sunny morning.

This picture agrees almost exactly with the Breslau picture (463). The treatment of the foliage and twigs in the left foreground is rather different from Cuyp's usual style. The picture is good in quality. Sm. says that the woman is seated on the first ass; this is true for the Breslau picture. The engraving shows the woman on the second ass.

Panel, 19 inches by 29 inches.

Engraved by Maillet in the Lebrun Gallery.

Exhibited at the British Gallery, 1818.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 87 (577 florins, Beekman).

Sir S. Clarke and G. Hibbert, London, May 14, 1802 (£126).

George Hibbert, London, June 13, 1829 (£749 : 14s.).

Richard Foster, London, 1835 (£1000).

In the collection of Henry Bevan, London, 1842 (Sm.).

In the possession of A. Wertheimer, London.

466. TWO TRAVELLERS ON HORSEBACK IN A ROCKY DEFILE.—[Pendant to 564.]

Mentioned by Waagen (iii. 42).

In the collection of Lord Leconfield, Petworth, No. 183*.

466a. A Traveller resting in a Landscape.—Beside him are a couple of sleeping dogs. A horse stands at one side.

Panel, 14 inches by 12 inches.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 21.

467. Landscape with Travellers. Sm. 83.—[Possibly identical with the Dulwich picture (434).]

Sales.—(Possibly) J. Barnard, London, 1798 (£47, F. Bourgeois?).

Sir S. Clarke and G. Hibbert, London, May 14, 1802 (£189, Lord Breadalbane—according to Redford).

467a. Peasants going to Market.—[Possibly identical with 468.]

Sale.—Sir S. Clarke and G. Hibbert, London, May 14, 1802 (£309 : 15s., Pearson).

467b. Landscape with Travellers.—Near a long shed is a group of three persons, filling much of the foreground. On the road at one side are a horse and waggon. A flat bare landscape with a distant church tower.

Panel, 13 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 346.

Sale.—Lafontaine, Paris, May 28, 1821 (2005 francs).

468. Peasants going to Market. Sm. 156.—On the left of a landscape, a man on a grey horse carries a sack in front of him, while another man walks carrying a basket. Behind them comes a herdsman driving two cows and four sheep. In the centre foreground are a boy and girl and two children. [Possibly identical with 467a.]

17½ inches by 22 inches.

Sale.—Thomas Turner, London, 1827 (£257).

469. Cows, Sheep, and Figures in a Hilly Landscape.—Two rustics are resting in the shade of a grotto. Near them stands a man with a laden ass. In the foreground are two cows, one of them lying down. On the right a man leads an ass forward. Some sheep are standing or lying down in full sunlight.

Panel, 45 inches by 57 inches.

Sale.—(Supplementary) A. la Coste, Dordrecht, July 10, 1832, No. 115 (600 florins, Lamme).

470. Man loading Sacks on a Waggon.—On a road, in front of a workshop shaded by trees, a man has loaded a horsed waggon with sacks, and is busy arranging them. In the background is a village; the church tower is visible in the extreme distance of a broad landscape. Cloudy sky.

Sale.—Héris, Brussels, March 25, 1841, No. 51.

470a. Travellers in a Hilly Landscape.—A man drives some laden asses; a woman sits on one of them. Warm in tone. [Possibly identical with 470b.]

14 inches by 18½ inches.

Sales.—(Possibly) Paris, March 4, 1845, No. 16 (340 francs).

Amsterdam, October 18, 1849, No. 35.

470b. Peasants and Mules.—In the foreground is a rocky path. Along it go peasants and mules laden with panniers. A woman rides one mule; the foremost is led by a man. A hilly and wooded landscape in the distance. [Possibly identical with 470a.]

Panel, 14 inches by 19½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 49.

Then in the collection of Lord Houghton, now Earl of Crewe.

471. Travellers.—On a road bordered with trees a man drives two mules, preceded by a dog. One mule sits a woman with a child in

her arms. To the right travellers are resting in the shade of great trees. In the distance are sunlit hills.

Canvas, 41½ inches by 34 inches.

Sales.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 10 (500 florins, Thijssen).

Thijssen, Paris, December 20, 1856, No. 9 (1150 francs, bought in).

471a. Peasants going to Market.—In a fine landscape a peasant and his wife, with laden asses, are going to market. [Possibly identical with 463.]

Panel, 19 inches by 29½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, i. 722).

472. Wayfaring Peasants by the Riverside.—To the right are trees; in the distance are mountains. Evening sky.

Signed in full on the right; canvas, 30 inches by 38 inches.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 50.

In the collection of W. Corbin Finch.

473. A HORSEMAN AND TWO BEGGAR-BOYS. Sm. Suppl. 32.—In the foreground is a gentleman on horseback, of whom two boys are begging. Beyond are three peasants conversing, near a flock of sheep. In the middle distance is a fortified town, beyond which is a range of hills. "Gleams of sunshine bursting from a partially overcast sky gives a peculiar charm to this admirable little picture" (Sm.). [Probably identical with 473a.]

Panel, 9½ inches by 19 inches.

Mentioned by Waagen (ii. 316).

In the collection of Sir A. Hume, Bart.

In the collection of Lord Alford, 1842 (Sm.).

In the collection of Earl Brownlow, Ashridge Park.

473a. Horseman giving Alms. Sm. 9.—A horseman in red gives an alms to two boys. In the middle distance three men stand conversing, not far from a flock of sheep. On a bank to the left sits a man. In the distance are villages. [Probably identical with 473.]

Panel, 9½ inches by 18 inches.

Sales.—Tronchin, Paris, 1780, No. 26 (500 francs — or 1000 francs, according to Sm.).

Comte de Vandreuil, Paris, November 24, 1784, No. 27 (881 francs, Lebrun, junior).

474. A Horseman asked for Alms by a Girl with a Lamb.

Panel, 11 inches by 12 inches.

Sale.—Amsterdam, April 22, 1809, No. 30 (13 florins).

475. A YOUNG GENTLEMAN ON HORSEBACK.—He wears a red coat trimmed with gold lace, and a plumed hat on his long hair, and rides forward from the right on a dappled-grey horse. On the left a dog runs after him. In the middle distance is a farm with a square

tower ; in front of it are five peasants ; to the right are a tree and a herd of cows. On the right, behind the horseman, one cow is lying down while another, farther left, stands up. The herdsman, with his back to the spectator, stands to the left of the cows and farther away. A flat landscape. This work strongly resembles the Hague picture (42), but is not so good.

Signed in the right-hand bottom corner ; panel, 28 inches by $34\frac{1}{2}$ inches.

Mentioned by Parthey, 1863 (i. 721), and by E. Bassermann-Jordan, *Unveröffentlichte Gemälde alter Meister aus bairischem Staatsbesitz (Aschaffenburg)*, No. 23.

From the gallery of the Archbishop Elector.

In the collection at the Royal Castle, Aschaffenburg, No. 220.

476. LANDSCAPE WITH HORSEMEN.—On the left under trees stands in profile to the right a saddle-horse, which a youth holds by the bridle. Behind the horse, and almost concealed from view, is its rider. Farther right is a second horseman, with his back to the spectator. In the right foreground are three dogs.

Signed in the right-hand bottom corner in light brown, A. C. ; canvas, $14\frac{1}{2}$ inches by 21 inches.

Transferred from Fredensborg as a work of Abraham Carré.

In the Copenhagen Museum, 1904 catalogue, No. 81.

477. A WELL-DRESSED MAN ON A GREY HORSE (or, Cavaliers halting to Refresh). Sm. 105.—He faces right and is taking leave of a man standing behind him to the left. On the right a man-servant is mounting a brown horse. At one side is the corner of a house.

Panel, $9\frac{1}{2}$ inches by 11 inches.

Sales.—Meriveaux, 1806.

General Craig, London, April 18, 1812 (£94 : 10s.).

In the collection of Lord Penrhyn, Penrhyn Castle, No. 20.

478. A MAN IN RED ON A DAPPLED-GREY HORSE.—He faces left. A good picture.

Signed on the right.

In the collection of C. T. D. Crews, London.

479. A Man of Rank on Horseback.—He halts near a stone pillar. A man-servant in a long red coat leads a fine dappled-grey horse before him. In the foreground are two white-and-brown spotted dogs ; one looks up at his master, the other lies with outstretched fore-paws, facing the spectator. To the left, through two ruined archways, is a wooded landscape.

Signed in the left-hand bottom corner, A. Cuyp ; panel, 15 inches by $20\frac{1}{2}$ inches.

In the collection of Jules Porgès, Paris.

479*. A Gentleman on Horseback.—In the left foreground, on a bank, a gentleman is riding. Beside him goes a man-servant, as if to

show him the way. In the right middle distance are a cow, standing up, and two sheep lying down.

Panel, $18\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Amsterdam, January 20, 1772, No. 9 (56 florins, Yver).

479a. A Gentleman on Horseback.—Near some trees. In the background is a castle.

Canvas, $30\frac{1}{2}$ inches by 21 inches.

Sale.—Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 22 (3 florins 10, Carree).

479b. A Gentleman on Horseback in a Landscape.—Warm sunlight.

Sale.—Antwerp, August 21, 1800, No. 77.

479c. A Gentleman on a Brown Horse.

Panel, 11 inches by 10 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 283.

480. A Cavalier on a Black Horse. Sm. 140. — At a gateway, apparently waiting for his companion, whose horse is held by two boys. Near them is a greyhound.

Panel, 14 inches by 21 inches.

Sale.—C. L. Reynders, Brussels, August 6, 1821 (480 florins).

480a. A Gentleman on Horseback conversing with a Woman.—Fine effect.

Canvas, 28 inches by 24 inches.

Sale.—A. J. Brandt and D. Kerkhoff, Amsterdam, October 29, 1821, No. 64 (5 florins 5, Van den Berg).

480b. A Gentleman on Horseback.—With an attendant in the dunes. Broadly painted. By Cuyp or in his manner.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 37 (36 florins, Jonkens).

480c. A Gentleman on a Brown Horse.—With a dog. Hilly landscape at the back.

Panel, 18 inches by 14 inches.

Sale.—Amsterdam, April 13, 1829, No. 29 (25 florins).

481. A Horseman in Eastern Costume.—With a dog.

Sale.—Edward Coulson, London, May 7, 1830 (£281 : 8s., Emmerson).

481a. A Man on a Black Horse.—He holds a brown saddle-horse by its bridle.

Canvas, 9 inches by 7 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 40.

481b. A Gentleman on a Grey Horse.—In the middle distance a peasant is driving cattle.

Signed; panel, 11 inches by 14 inches.

Sale.—B. Papenhuijzen, Dordrecht, August 23, 1841, No. 19.

481c. **A Gentleman on Horseback.**—Farther back are peasants in a waggon.

Panel, 10½ inches by 11½ inches.

Sale.—B. Papenhuijzen, Dordrecht, August 23, 1841, No. 20.

481d. **A Gentleman on Horseback.**—In a hilly landscape. By Cuyp or in his manner.

Sale.—Amsterdam, October 18, 1849, No. 326.

482. **Starting for the Ride.**—Two gentlemen are about to ride out. One is mounted on his grey horse. The other waits for his man-servant to adjust his saddle.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 539.

Sale.—Thibaudeau, Paris, 1857 (2400 francs).

482a. **A Horseman.**—In the foreground of a landscape.

In the Esterhazy collection, Vienna, 1863 (Parthey, i. 722).

482b. **A Horseman returning Home.**—Evening.

Panel, 9 inches by 13½ inches.

Sale.—J. Dintl and others, Vienna, November 23, 1869, No. 48.

482c. **A Horseman.**—In a landscape.

Sale.—London, December 4, 1869, No. 40.

483. **HORSEMAN AND MAN-SERVANT.**

23 inches by 29½ inches.

In the possession of the London dealer Larkin, 1892, No. 63.

483a. **Two Cavalry Troopers.**—One trooper with a cuirass holds a horse. The other rides behind him. Two persons are conversing under old trees on the left. Possibly genuine, but unattractive.

16 inches by 22½ inches.

Sale.—Seymour, London, July 4, 1896, No. 14 (£12 : 10s.).

483b. **A Horseman and Two Horses.**

Panel, 12½ inches by 18 inches.

Sale.—Mrs. Hirsch and others, London, May 24, 1902, No. 157.

483c. **A Horseman on a Road.**

Panel, 16 inches by 13 inches.

Sale.—Earl of Cork and Orrery and others, London, November 25, 1905, No. 123.

484. **TWO HORSEMEN WITH A GROOM.**—With dogs, in a hilly landscape. Another horseman is at the back. The two principal figures are apparently portraits.

In the collection of the Duke of Leinster, Carton, Ireland.

485. **TWO YOUNG MEN ON HORSEBACK.**—With two

grooms in front of a house. It agrees almost exactly with the Louvre picture (490).

In the collection of the Duke of Leinster, Carton, Ireland.

486. HORSEMEN AND OTHER FIGURES IN A LANDSCAPE. Sm. 275.—Three horsemen ride along a road which winds round a wooded hill. The nearest man is on a dun-coloured horse; a man walks beside him on the right. Blue sky with clouds.

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Mentioned by Waagen (ii. 279).

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 87.

In the collection of the Earl of Carlisle, Castle Howard, where it was in 1821 (Sm.).

487. HORSEMEN AND OTHER FIGURES IN A LANDSCAPE. Sm. 276.—A small picture.

Mentioned by Waagen (ii. 279).

In the collection of the Earl of Carlisle, Castle Howard, where it was in 1821 (Sm.).

488. TWO CAVALRY TROOPERS. Sm. 244.—One trooper stands beside his dappled-grey horse, talking to a peasant. The other trooper sits waiting on his brown horse. A third man has ridden away. A large dog lies asleep in the foreground. Carefully painted; warm evening light. "A charming example of art" (Sm.).

Panel, $14\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

In the English Royal collection, 1833 (Sm.).

In the Royal collection at Buckingham Palace, London, No. 139.

489. THREE HORSEMEN IN A LANDSCAPE. Sm. 204.—In the right foreground two horsemen on grey and chestnut horses have halted in front of trees to converse with a man who stands beside them, to the left. The horsemen are seen from the back in a foreshortened view, with their heads to the right. In the left middle distance is a shepherd with sheep; beyond is a sunlit tower. [Pendant to 208.]

Panel, 11 inches by 13 inches.

Mentioned by Waagen (ii. 160).

In the collection of the Marquess of Hertford, 1833 (Sm.).

In the collection of Sir Richard Wallace.

In the Wallace collection, London, 1901 catalogue, No. 253.

490. STARTING FOR THE RIDE. Sm. 67.—In front of an old house, and almost in the centre foreground, a gentleman sits, in profile to the right, on a dappled-grey horse. He wears a red, gold-laced coat, and a black cap with a red plume. He bends slightly to the right and points with his riding-whip to the stirrup, which is held by a groom dressed in green with a curved sword in his bandolier. The groom, seen from the back in a three-quarters left view, bends down, and holds the horse's bridle with his right hand. To the left behind the horseman is another cavalier on a bay horse, almost facing the spectator. He wears a black velvet coat with gold lace and buttons, and a black cap, and rests

his right hand on his hip. In the right foreground are two hunting-dogs. Beyond them is a hilly landscape with two shepherds tending sheep. A fine summer morning. It is warm in tone, and dates from the master's maturity; but it is not as fine in quality as the "Herd of Cows resting" in the same collection (332).

Canvas, $47\frac{1}{2}$ inches by $60\frac{1}{2}$ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 77 (602 florins—not 607 florins as stated in the Louvre catalogue).

In the Louvre, Paris, 1902 catalogue, No. 2342; it was there in 1816, and was then valued at 20,000 francs (Sm.).

491. THE RIDING PARTY (or, A Sporting Party). Sm. 18.—Three horsemen come riding from the left out of a copse. The middle man, in profile to the right, turns his head towards the spectator. He rides a dappled-grey horse, and wears a blue costume, long riding-boots, and a sort of white turban. His companion to the right, on a chestnut horse, is seen full face; he wears a black velvet coat with gold lace and buttons, long riding-boots, and a plumed cap; he turns his head as if speaking to the man in the centre. Behind this man, to the left, is a young groom in red on a dark bay horse; a forester standing near with two dogs hands him a partridge. On the right of the picture is a meadow in a valley with cows reposing. At the foot of a hill two riders have dismounted in front of a house, near the ruins of a round tower. "Painted in the artist's most esteemed manner" (Sm.).

Canvas, $46\frac{1}{2}$ inches by $72\frac{1}{2}$ inches.

The statements in the Louvre inventories of the Empire and the Restoration that the head of the central figure was painted by Metsu, and that it was a portrait of a Prince of Orange, are incorrect.

Engraved by Lavallé in the *Musée Français*.

Sales.—P. J. Geelhand, Antwerp, July 5, 1784, No. 2—not in that of J. van der Linden van Slingeland, 1785, as stated by Sm. and the Louvre catalogue.

Clermont d'Amboise, Paris, 1790 (5000 francs).

In the Louvre, Paris, 1902 catalogue, No. 2343; it was there in 1816, and was then valued at 50,000 francs (Sm.).

492. TWO HORSEMEN.—With a groom and dogs. To the right an open stable door; to the left a landscape.

Formerly in the collection of the late Rodolphe Kann, Paris; it had passed away from this collection before the sale to Duveen Brothers, the London dealers, August 1907.

493. Two Cavaliers on Horseback.—At the foot of a rock. One man is on a grey horse. Near him is a man with a sword in a belt, and a dog. Farther to the right, in the background, another horseman draws rein. In the distance is a ruined town. Blue sky.

Copper, 9 inches by 8 inches.

In the collection of Jules Porgès, Paris.

494. Three Cavalrymen on Horseback.—With a man on foot they are coming forward, along a road leading past a wooded hill. One,

who seems to be an officer, points forward with his riding-whip. To the left is a dog. Blue sky.

Copper, 9 inches by 8 inches.

In the collection of Jules Porgès, Paris.

495. Cavaliers on Horseback. Sm. 23.—In the foreground of a hilly landscape. One of them speaks to a man standing near. Beyond are several other mounted men.

Panel, 13 inches by 16 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 83 (172 florins, Spruyt).

495a. Two Cavaliers on Horseback.—With three on foot, in the foreground of a hilly landscape with a river.

Copper, 9 inches by 12 inches.

Sale.—Amsterdam, July 11, 1798.

495b. Several Horsemen in a Landscape.

Panel, 14½ inches by 12 inches.

Sale.—Rotterdam, April 25, 1817, No. 129 (41 florins).

495c. Two Men on Foot.—Three others are going into the water.

Panel, 11½ inches by 15½ inches.

Sale.—Breda, August 23, 1817, No. 8.

495d. Cavaliers on Horseback.—At the entrance to a wood. In the distance is a ruined castle.

Panel, 16½ inches by 13 inches.

Sale.—P. N. Quarles van Ufford, Amsterdam, October 19, 1818, No. 9 (143 florins, Roos).

495e. Cavaliers on Horseback.—In a hilly landscape. By Cuyp or in his manner.

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1822, No. 187.

495f. Three Gentlemen on Foot.—In a hilly landscape with many trees.

Panel, 16 inches by 12½ inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 23 (164 florins, Gruyter).

496. Two Horsemen and other Figures.—Near the entrance to a wood, from which two horsemen are riding, a lady is conversing with two gentlemen, and there are other figures.

Canvas, 32½ inches by 46½ inches.

Sale.—Amsterdam, January 3, 1831, No. 21 (28 florins, Reus).

497. Six Horsemen in the Street of a Dutch Town. Sm. 185.—One of the six gentlemen is dressed in scarlet, and rides a prancing cream-coloured horse. Another rides a chestnut, and two others are on

light and dark greys. In the foreground are two children and three dogs. "Painted in the artist's finished or Wouwerman's manner" (Sm.).

Panel, $17\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

In the collection of Charles O'Niel before 1834 (Sm.).

497a. **Cavaliers on Horseback.**—In a hilly landscape with many trees.

Signed, A. Cuyp.

Sale.—J. Bernard, Amsterdam, November 24, 1834, No. 25 (25 florins 50, De Lelie).

497b. **Men on Horseback.**—On a hill surrounded with great trees. By Cuyp or in his manner.

Panel, $13\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—Amsterdam, October 10, 1848, No. 209.

497c. **Three Horsemen in a Landscape.**

Mentioned by Waagen (iii. 208).

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859—probably No. 1214, which was only after Cuyp.

497d. **Two Horsemen in a Landscape.**—One is on a grey, the other on a brown, horse.

Canvas.

In the Heath collection, London, 1857 (Waagen, Suppl. 318).

498. **Landscape with Horsemen.**—On a road in the foreground are four persons on foot, leading two horses. To the left are buildings and trees. In the background are hills.

Signed in the left-hand upper corner, A. C.; panel, $13\frac{1}{2}$ inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, 1879, No. 243.

In the collection of Earl Cadogan, 1879.

499. **Starting for the Ride (or, The Cavalier).**—In the foreground a man in red sits on a grey horse; a groom holds its head while he adjusts the right stirrup. Behind him to the left is a mounted groom; to the right are two dogs in front of a building. In the distance to the right is a landscape, with shepherds and sheep.

Signed, A. Cuyp; canvas, 45 inches by 58 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 52.

In the collection of Sir Francis Eliott-Drake, Bart., London, 1882.

499a. **Horsemen and other Figures.**—Beside a river in a wooded landscape.

Canvas, $18\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—London, May 12, 1906, No. 109.

499b. **Cavaliers on Horseback.**—With grooms and dogs.

Canvas, 38 inches by 50 inches.

Sale.—London, May 12, 1906, No. 125.

500. A LADY AND GENTLEMAN RIDING IN A WOOD.

Sm. 245.—The figures are in profile to the left. The man, in grey with a large black hat, rides a dappled-grey horse. The woman is on a black horse.

Panel, 27½ inches by 21 inches.

Mentioned by Waagen (ii. 20).

Sale.—Philip Hill, London, July 3, 1811 (£52 : 10s.).

In the Royal collection at Buckingham Palace, London, No. 119; it was there in 1834 (Sm.).

501. A MAN AND WOMAN ON HORSEBACK CONVERSING WITH PEASANTS AT THE ENTRANCE TO A WOOD.

Sm. 227.—On the right a road shaded by tall trees leads to the foreground, where a woman on a bay horse halts, facing the spectator. Beside her to the right is a man on a dark-grey horse, facing three-quarters left. He turns his head to the right to speak to a peasant woman seated in profile to the left at the foot of a tree, with her yoke, a basket, and a brass milk-can on the ground at her side. To the left, a little in front of the peasant woman, is a big dog, seen in profile. Behind the woman stands two peasants; one, in profile to the left, is speaking; the other, facing the spectator, carries a basket on his right arm and a stick on his left shoulder. On the left side of the picture, to the left and in front of the woman on horseback, stands a shepherd lad, turning away from the spectator and leaning on his staff; behind him lies his dog. To the left of the shepherd are three sheep lying down and a sheep and a goat standing up. Beyond them is a hilly landscape. Fine and sunny.

Panel, 17 inches by 21½ inches.

A smaller picture with the same group of figures, but without the sheep, is in the collection of M. Van Gelder, Uccle, Brussels (502).

Mentioned by Waagen (ii. 48).

Engraved in the Stafford Gallery, No. 42.

In the Calonne collection.

In the collection of Lord Francis Egerton, Bridgewater House, 1834 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, No. 189.

502. A Man and Woman on Horseback conversing with Peasants. Sm. Suppl. 19.—In a hilly landscape, near two trees on the left, a woman on a bay horse and a farmer on a grey have halted to speak to a man with a basket on his arm. Near him are a woman in red standing, another seated, and a boy standing. A large brass can and a basket lie on the ground. Sunset. [Pendant to 77.] [The figures are almost exactly repeated from 501.]

Panel, 10½ inches by 17½ inches.

Exhibited at the British Gallery by Earl Granville.

In the collection of the Duke of Bedford.

In the collection of Earl Granville, 1842 (Sm.).

Sales.—Earl Granville, London, June 21, 1845 (£409 : 10s., Nieuwenhuys).

Coulston, London, 1881 (£472 : 10s., Lesser).

In the possession of the Paris dealer F. Kleinberger.

In the collection of M. Van Gelder, Uccle, Brussels.

502a. Landscape.—With peasants and ladies on horseback.
Panel.

Sale.—Amsterdam, August 3, 1835, No. 15.

502b. A Lady on Horseback.—She waits for a horse to be shod; a gentleman holds it by the bridle. By Cuyp or in his manner.

Panel, $14\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—Amsterdam, May 6, 1845, No. 33 (81 florins, A. Wolff).

503. A PEASANT AND A WOMAN ON HORSEBACK.—They converse with two men, a woman, and a boy, standing under a clump of trees. In the foreground are a dog and some men. Very sunny. A very good picture of its kind.

$10\frac{1}{2}$ inches by 17 inches.

Sale.—J. L. Miéville, London, April 29, 1899, No. 61 (£472 : 10s., Lesser).

503a. A Lady on Horseback.—She converses with a cavalier. Beside them is a dog. Landscape at evening.

Signed ; panel, $10\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Wolf and others, Frankfort-on-the-Main, May 12, 1903, No. 46a.

504. TWO HORSEMEN IN FRONT OF AN INN.—In front of an inn on the left, a cavalier is mounting his grey horse ; it stands in profile to the left, held by a groom. The cavalier is talking to another cavalier mounted on a brown horse, to the right, and seen from the back. In the distance, to the right, are a river with sailing-boats, and a cliff. This was a good picture but has been much over-cleaned. It reminds one of the Steengracht picture (546). [Compare also 513.]

Panel, $12\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the collection of Baut de Rasmon, Ghent, acquired in 1812.

In the Antwerp Museum, Van den Hecke—Baut de Rasmon bequest, 1905 catalogue, No. 46.

505. Starting for the Ride.

Panel, $13\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Mentioned by C. Hofstede de Groot, *Oud-Holland*, xi. 131.

Exhibited on loan by Mrs. Ogilvie Hamilton at the National Gallery, Edinburgh, 1892 catalogue, No. 359 ; withdrawn by 1893.

In the collection of Mrs. Ogilvie Hamilton, Biel, Scotland.

506. LEAVING THE INN (or, Arrival of Cavaliers). Sm. 213.—In front of the door of a large building are two cavaliers on horseback ; a third holds his horse by the bridle. In the middle distance a fourth man is riding through a ford. At the back are ruins and trees ; there is a hill in the distance.

Panel, $21\frac{1}{2}$ inches by 17 inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 11 ; it was there in 1834 (Sm.).

507. A MAN FEEDING A HORSE. Sm. 229.—On the right is a small portion of a building. In front of it a man is putting

fodder in a trough for a bay horse; a child stands by. On the right, in the middle distance of a flat landscape, is a herdsman with two cows. A somewhat smaller replica is 510.

Signed, A. cuijp; panel, 19 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 86, by Lewis Fry.

In the collection of D. W. Acraman, London, 1834 (Sm.).

In the collection of Lewis Fry, Clifton, Bristol, No. 18.

508. HORSEMEN IN FRONT OF AN INN.—Two huntsmen have dismounted in front of an inn; one has unsaddled his horse. One horse is a bay, the other a grey, which lashes out with its hind hoofs. To the left two hunting dogs are resting. Sunny landscape. The picture appears to be a good one, but is not easily judged. [Possibly identical with 524.] [Compare 541 and 541b].

Panel; $23\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Exhibited at the London Guildhall, 1890, No. 68.

In the collection of Sir Hickman Bacon, Gainsborough.

509. Horsemen resting (or, A Hunting Party). Sm. 191.—Two horsemen have halted under a tree on the right. One of them, in red with a plumed hat, has dismounted from a grey horse with a blue saddle; he is seated, pulling up his high boots. Near him are a greyhound and a beagle. The other man, in a brown coat with gold lace and a plumed cap, sits on a black horse, holding the grey. To the left are three cows and a herdsman. In the middle distance is a river with hills beyond it. In the foreground are plants. Sunset.

Signed in full; canvas, 45 inches by 66 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 86, by A. Cator.

In the collection of John Carter, Kent, 1834 (Sm.).

In the collection of Albemarle Cator, London.

510. A Man giving a Horse Fodder. Sm. Suppl. 33.—On the right is the wall of a house. In front of it a man in a white shirt holds a sieve of fodder to a bay horse. A dog looks up at the man; a child in a red jacket stands by. In the left background stands a herdsman near two cows lying down. A larger replica of this is in the Lewis Fry collection (507).

Signed on the left, A. cuijp; canvas, 14 inches by 20 inches.

In the collection of Dawson Turner, Yarmouth, 1842 (Sm.).

Sale.—Schneider, Paris, April 6, 1876, No. 4.

In the collection of Sir G. Donaldson, London.

511. RESTING AT THE INN.—In the foreground are two saddle-horses tied up to a tree. Behind them is a man on horseback. Another man sits at the foot of a tree near an inn, with his dog beside him. In the distance are a river and hills. Cloudy sky. [Probably identical with 527.]

Signed, A. cuyp; panel, 18 inches by 28 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 60, by Alfred de Rothschild.

In the collection of Alfred de Rothschild, London.

512. RIVER SCENE WITH HORSEMEN (or, Two Horsemen Halting at an Inn). Sm. 211.—Two cavaliers have halted before the door of an inn to the left. One has dismounted and stands behind his chestnut horse, in profile to the left and held by a boy. The other man sits in the centre on his bay horse with his back to the spectator; he wears a red coat, a black belt with a sword, and a plumed hat. Behind him is a dog; farther right is a white cock with three hens. In the right middle distance is a river, with boats on it; a town is situated on the farther bank, and in the distance is a range of hills.

Panel, 15 inches by 21 inches.

Etched by S. Ireland from a picture in his possession, measuring 15 inches by 20 inches.

Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 16 (7700 francs, De la Neuville for the Marquess of Hertford).

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1901 catalogue, No. 172.

513. HALTING AT AN INN.—In the right foreground is a group of three horses with men in front of an inn, the archway of which is partly seen on the extreme right. Before the archway is a man in red on a black horse, facing the spectator. To the left of him is a grey horse, in profile to the left, drinking from a pail held by a groom in brown; the rider stands behind the horse. Farther left, behind the groom, is a chestnut horse in profile to the right. In the left foreground are two dogs. Beyond them is seen a flat landscape. The foreground is in shadow; the sky is sunny, with clouds. Warm in tone but rather uninteresting. [Pendant to 661.]

Panel, 15 inches by 23 inches.

Sale.—Casimir Périer, London, May 5, 1848 (£194, Marquess of Hertford).

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1901 catalogue, No. 228.

514. Horsemen before an Inn.—In the foreground two cavaliers stand beside their horses; one, a grey, has been unsaddled. Behind them lies a dog, in front of an inn, the thatched roof of which is seen in the shadow of trees on the left. The sign of a cock, inscribed "Zu den haen," hangs out on a pole. To the right are rocky hills, at the foot of which are a shepherd and sheep. In the distance is a river. Sunny sky.

Signed, A. cuyp; panel, 23 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 124, by Lord Kilmorey.

In the collection of the Earl of Kilmorey, Morne Park, Kilkeel, County Down, Ireland.

515. TWO TRAVELLERS HALTING AT AN INN. Sm. 271.—Two horsemen have halted at an inn, part of which is seen on the right. One has dismounted and stands behind his grey horse in the right

foreground; the horse is in profile to the left. The other man sits, almost facing the spectator, on a dun-coloured horse, on the left, and is seen dark against the light sky. Nearer the front are a spotted greyhound and a boy with a stick over his right shoulder; the boy, seen in a side view, is looking up at the horsemen. Beyond them stretches a flat landscape. This picture resembles in many respects the Steengracht picture (546). [Compare also 504.]

Signed in the right-hand bottom corner, A. Cuijp; panel, 12½ inches by 18½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 81, by Sir George Stirling, Bart.

In the collection of Charles Heusch, 1834 (Sm.).

Sale.—Charles Heusch, London, 1843.

In the collection of Sir George Stirling, Bart., London, 1877.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 5.

In the collection of Henri Heugel, Paris.

516. TWO HORSEMEN BEFORE AN INN.—One man in red has unsaddled his dappled-grey horse, and is tying it up. The other man is doing the same for his bay horse. Of the inn only the sign, inscribed "In den haen," is to be seen. In the centre is a black-and-white dog. In the distance is an artist, with his back to the spectator, sketching the broad river-valley. To the right is a high cliff. A work of the master's maturity.

Signed in full in the centre at foot; panel, 18½ inches by 22½ inches, or the reverse.

In the collection of the late Maurice Kann, Paris.

517. TRAVELLERS HALTING AT AN INN.—Three horsemen have halted at an inn, the wall of which is just visible on the right, while the sign, a white swan, hangs from a pole stretching across the picture. Two of the men have dismounted. One sits on a tree-trunk in the foreground, pulling up his left boot. His grey horse, in profile to the left, stands to the left of him. Behind this horse is the second rider's horse, also in profile to the left; the man stands behind it, in the act of mounting; only part of his head and legs are visible. Both horses are held by a boy with a big hat, who stands in the centre, facing the spectator. The third rider has mounted, and is seen with his back to the spectator, on the right, behind the grey. A young girl beside him hands up to him a half-filled glass; she has a pewter pot in her left hand. In the left foreground are an overturned sieve and a waggon-wheel. Diagonally across the middle distance flows a stream. On the nearer bank are three cows lying down and one standing up. On the other side, another river with a town on its bank flows into the main stream. On the tongue of land between the rivers are buildings.

Signed, A. Cuijp; canvas, 24½ inches by 33½ inches.

Sale.—Duke of Marlborough, London, June 26, 1886, No. 10 (£1837:10s., M. Colnaghi).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 11.

In the collection of the late Rodolphe Kann, Paris, purchased as a whole, August 1907, by the London dealers Duveen Brothers; 1907 catalogue, No. 33.

518. HALTING AT THE INN.—In front of a little inn, a boy with a white blouse and red breeches stands holding a brown horse by the bridle. On the left, the rider, dismounted, takes a glass of beer from the hostess at the inn-door. In the foreground lies a brown-and-white spotted dog.

Signed, A. C; panel, 12 inches by 16 inches.

Mentioned by Waagen (iii. 220).

In the collection of Sir Francis Baring (according to the sale catalogue).

In the collection of Howard Galton, Hadzor House, near Droitwich.

Sale.—L. Block, Amsterdam, November 14, 1905, No. 11 (780 florins).

In the possession of the Paris dealer Gaston Neumans, October 1907.

519. A HORSEMAN AND GROOM IN FRONT OF AN INN.—The master, on a brown horse, holds a glass of wine. In front of him is the groom, who has dismounted from his grey horse. To the right is the hostess holding a jug. [Compare 539.]

Apparently signed with the monogram, A. C., in light-coloured letters; panel, 11½ inches by 15½ inches.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 214.

520. LEAVING THE INN.—Five peasants on horseback are in front of an inn with an arbour, partly visible on the right. A sixth man is about to mount. To the left of him, one rider sits on a dun horse in profile to the left; a dog is in front of him, and two other dogs are on the extreme right. The peasant farthest left of the horsemen rides forward, where two boys stand still farther left; the bigger boy holds a stick in his right hand and carries a basket on his left arm. The three other horsemen wait a little way back on the right, and converse with two men on foot. In the middle distance are trees, and beyond them a hilly wooded landscape. The sky is filled with dark clouds. The picture is related to "A Horse-Fair" (40).

Signed in the right-hand bottom corner, "C."; panel, 14½ inches by 17 inches.

Sale.—Amsterdam, April 26, 1904, No. 1008.

In the Hoschek Gallery, Prague, 1907 catalogue, No. 23.

521. Two Horsemen at an Inn.—In the right half of the picture is an inn, with an open doorway to the left, a window above it, and another window opened to the left. At the window is a man, seen at half-length; he wears a large black felt hat and a red shirt under a grey jacket, and holds up a bottle. In the middle, at the open doorway, is a spotted horse without a saddle; an elderly man holds it behind him by the bridle. At the corner of the house is a young man on a small black horse; he looks at the spectator, and wears a big felt hat, a blue jacket,

yellow stockings, and shoes. In the extreme left foreground is a tree-trunk with three doves on and around it. Beyond is a bright landscape with, in the centre, a clump of small trees, one of which is almost leafless. In the distance are two hills.

Signed in the left-hand bottom corner, A. C; panel, 14 inches by 21 inches.

In the collection of the Earl of Dysart, Ham House, Richmond.

521a. Halting before the Inn.—51½ inches by 72 inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 426), No. 47 (20 florins).

521b. Horsemen halting.—A fine composition.

Canvas, 34 inches by 47 inches.

Sale.—Molinari, Brussels, July 15, 1763 (Terw. 348), No. 58 (32 francs).

521c. A Cavalier on a Grey Horse in front of an Inn.—The host hands him a drink.

Panel.

Sale.—Amsterdam, April 17, 1809, No. 147 (14 florins, Gruyter).

521cc. Two Horsemen in front of a Building.—One has dismounted and stands behind his grey horse. The other is mounted on a brown horse.

Panel, 12½ inches by 16½ inches.

Sale.—P. van der Santheuvel and J. van Stry, Dordrecht, April 24, 1816, No. 10.

521d. Horsemen halting. Sm. 139.—A cavalier in red rides a grey horse. A groom holds a brown horse. A man sits on a third horse, of a dark colour. Behind these is a countryman watering two other horses. In the background is a ruined castle.

Canvas, 20 inches by 25½ inches.

Sale.—C. L. Reynders, Brussels, August 6, 1821 (680 florins).

522. Two Horsemen at an Inn. Sm. 144.—One, dismounted, offers his companion a glass of liquor which the hostess has poured out. Near them are two hunting dogs; in the distance are trees and a village.

Panel, 12 inches by 17 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (900 francs).

523. Horsemen halting at a Sutler's Booth.—[Pendant to 25.] Probably, panel, 12 inches by 16½ inches—the size of the pendant.

Sales.—Marquess of Bute, London, 1822 (£136: 10s.).

W. Beckford, Fonthill Abbey, 1823 (£123: 18s., Martin).

524. Halting at the Inn.—On the right, in front of an inn, the sign of which is hung out across the picture, two cavaliers have dismounted. One has taken the saddle off his grey horse and put it down, while he ties the bridle to the corner of the inn. The other man stands behind his horse and is unsaddling it. In the left foreground are

two greyhounds. Beyond, in the middle distance, is a shepherdess with sheep and cows. In the distance is a plain with cottages and a windmill. In the right foreground is a tree. [Possibly identical with 508.] [Compare 541 and 541*b*.]

Panel, 25½ inches by 27½ inches.

In the collection of the Duc Auguste d'Arenberg, Brussels, 1829 catalogue, No. 18.

525. Two Horsemen halting. Sm. 168.—A grey horse is drinking out of a pail held by a boy in a red jacket; the rider stands behind. Beyond is a second rider mounted on a bay horse; he points to some distant object. Two dogs follow the man. [Compare 530*b*, with which it may be identical.]

Panel, 8½ inches by 11½ inches.

Sale.—George Morant, London, 1832 (£65 : 2s.).

525*a*. Cavaliers halting at an Inn. Sm. 148.—There are three horses. That nearest to the spectator is a grey horse; the next is a bay, whose rider is about to mount; the third, a chestnut, has its rider with a plumed hat in the saddle. They are followed by a dog. The inn, only part of which is visible, is on the left. A clear day.

Panel, 17 inches by 12½ inches.

Sales.—Marquess of Bute, London, 1822 (£36 : 15s.).

Edward V. Utterson, London, 1832 (£29 : 8s.).

526. Cavaliers halting. Sm. 17.—One cavalier stands beside a saddled grey horse that is drinking out of a pail. A second cavalier holds the rein of a bay horse without a saddle. A third cavalier, on a brown horse, rides out of a stable-yard on the left. Two dogs await their masters' departure. To the right is a landscape. "Painted in the artist's finished manner" (Sm.). [Pendant to 246.]

Panel, 13½ inches by 21 inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 76 (501 florins, Beekman).

Sébastien Erard, Paris, April 23, 1832, No. 73 (3200 francs).

527. Cavaliers halting at an Inn. Sm. 66; Suppl. 13.—Three horsemen have just halted as a country inn. Two have dismounted from grey and bay horses which stand together, with their reins tied to a tree. The third cavalier sits on his horse. Near him one of his companions sits on a bench at the side of the inn, only part of which is visible; he holds a cane, and has a tankard and glass near him, and a dog at his side. In the distance is an open country, with a canal and bushy trees. A fine summer evening. [Probably identical with 511.]

Panel, 18 inches by 28½ inches.

Sales.—Claude Tolozan, Paris, February 23, 1801 (5350 francs).

(Private sale) Duchesse de Berry, London, 1834 (£480, Henry Bevan).

528. Three Cavaliers halting at an Inn. Sm. 257.—Two of the cavaliers have dismounted from their horses, a grey and a bay, which

stand in profile and are held by a youth. Farther away, on the opposite side, three men are playing cards. A fine evening.

Canvas, 16 inches by 21 inches.

In the collection of Lady Hampden, London, 1834 (Sm.).

529. Halting at an Inn. Sm. 251.—A bay pony is tied by the reins to a post outside an inn. The rider has entered, leaving his dog beside the pony. Farther away, on the opposite side, come a man on foot and a horseman. A warm evening.

Panel, 18½ inches by 18½ inches.

In the collection of the Rev. J. Clowes, Manchester, 1834 (Sm.).

530. A Saddled Horse, Groom, and Rider.—In front of an inn is a saddled horse, which a groom holds by the bridle. Near it, a man is conversing with another man. In the foreground are a spotted dog, a cock, and hens. In the distance is a river with sailing-boats; beyond it is a church.

Canvas.

Sale.—Amsterdam, September 11, 1839, No. 24 (32 florins).

530a. Horsemen halting.—A fine composition.

Sale.—Brussels, August 1, 1842, No. 22.

530b. Two Travellers halting at an Inn. Sm. Suppl. 58.—One traveller has dismounted from a grey horse, seen in profile, which is feeding out of a sack held by a boy. The other man sits on his horse and points to some distant object. Two dogs follow the man. The group is on the right in front of a house, only part of which is visible. In the distance are trees. [Compare 525, with which it may be identical.]

Copper, 8½ inches by 12 inches.

In the collection of Henry Bevan, London, 1834 (Sm.).

531. Gentlemen leaving an Inn. Sm. 219.—Near the corner of an inn, from which hangs a pewter jug, a page, hat in hand, holds a dappled-grey horse while the rider mounts. His companions have already mounted and ridden off; one of them points with his right hand to some distant object. They are accompanied by a man on foot. "An excellent picture" (Sm.). [Pendant to 537.] [Compare 537a, with which it may be identical.]

Signed at the top to the left under the inn roof, A. C.

Panel, 16 inches by 21½ inches.

In the collection of John Newington Hughes, 1834 (Sm.); sold in London, April 14, 1848.

Sales.—(Possibly) Denison, London, 1885 (£107).

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 10 (3000 florins, Bourgeois).

531a. Horsemen halting at an Inn.

Sale.—T. Capron, London, May 3, 1851 (£201, Clarke).

532. Two Horsemen at an Inn.—In front of an inn-door two horsemen have halted. One has dismounted and rests while he smokes his pipe. The other is speaking to the village blacksmith. A groom gives the first man's horse some oats. A dog lies near the other horse. There are several other figures; behind the inn are a ruin and a wooden fence.

Panel, 19 inches by 24 inches.

Sale.—Comte R. de Cornelissen, Brussels, May 11, 1857, No. 14.

532a. Two Horsemen at an Inn.—One has dismounted. Near him is a man with two dogs. [Pendant to 532b.]

Mentioned by Waagen (Suppl. 235).

In the collection of the Earl of Harrington, Harrington House, London, 1857.

532b. Horsemen at an Inn.—[Pendant to 532a.]

Mentioned by Waagen (Suppl. 236).

In the collection of the Earl of Harrington, Harrington House, London, 1857.

533. Three Horsemen at an Inn. Sm. Suppl. 53.—One is drinking. At the door stands the hostess with a jug. In the background are other figures and horses, a river and a church.

Canvas, 22½ inches by 31½ inches.

Mentioned by Waagen (iii. 208).

In the Boursault collection, bought by Arteria (Sm.).

In the collection of Edmund Higginson, 1842 (Sm.), which was sold, London, June 4, 1846.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 31 (£94 : 10s., W. Gibbs).

534. THREE HORSES BEING WATERED (or, Two Horsemen halting in front of a House). Sm. Suppl. 38.—In front of a house that fills the right side of the picture two horsemen have halted. One, in red, sits on a black horse; the other stands behind a grey horse, which a groom is watering. Near the groom is a dark-brown horse. To the left are two greyhounds. In the distance is a hilly landscape with a few trees; a ruin is partly hidden by thick bushes.

Signed in the left-hand bottom corner, A. C.; panel, 20½ inches by 26 inches (within the frame).

Sales.—L. B. Coclers, Amsterdam, August 7, 1811, No. 9 (1575 florins, De Vries).

L. B. Coclers, Amsterdam, April 8, 1816, No. 13 (810 florins, De Vries).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 12 (1700 francs)—said to measure 22 inches by 26½ inches.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main, since 1902.

534a. Two Riders watering their Horses.—At the door of an old building.

In the Bartels collection, Berlin, 1863 (Parthey, i. 721).

534b. Halt of Travellers.

Signed.

Sale.—Madame J. van der Hoop and others, Rotterdam, October 13, 1864, No. 301.

534c. Riders at an Inn.—A cavalier on a chestnut horse, another on a grey, and a woman, in front of an inn.

Sale.—Hinds, London, 1870 (£252, Nieuwenhuys).

535.—Leaving the Inn.—A cavalier on a bay horse, to the left of whom stand two or three other persons, draws rein near a river, waiting for his groom to pay the innkeeper's bill. The groom's horse drinks from a trough, near which sits a man holding a mug of beer. In the middle distance is the inn; beyond the river in the distance are the houses and church towers of a country town.

Canvas.

Sale.—Lemaître, Paris, March 5, 1874, No. 9.

535a. Leaving the Inn.—The horsemen are pulling on their boots.

Sale.—Barnett, London, 1881 (£735, Lesser).

536. Horses at an Inn.—A cavalier stands behind a grey horse. Farther away, in the centre, are two black horses in front of an inn; one is held by a man. In the distance are three other figures. There are buildings at each side.

Panel, 11 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 118.

Then in the collection of Lord Mount Temple, Broadlands, 1884.

537. Gentlemen halting at a Roadside Inn. Sm. 218.—One cavalier, in yellow with a plumed hat, rides a grey horse. To his right stands another man. A third, on a dark horse, is on the farther side of the group. The host is pouring out a glass of liquor. In the centre of the road is a fourth cavalier on a prancing grey. Beyond are a horse and cart going towards a town. In the distance is a little archway. Near the inn on the left are two women and a boy playing with a dog. On the right an old woman is buying at a booth. [Pendant to 531. *See* 537a].

Signed, in the left-hand bottom corner, A. C.; panel, 15 inches by 19½ inches.

In the collection of John Newington Hughes, 1834 (Sm.); sold in London, April 14, 1848.

Sale.—Denison, London, June 6, 1885 (£107: 2s., Mrs. Joseph).

In the collection of Mrs. Joseph, London, since 1885; there entitled "A Riding-School."

537a. Horsemen at an Inn.—[Probably identical with 531. *See* 537.]

15 inches by 19½ inches.

Sale.—London, 1885 (£107)—according to *Art Sales*.

If the picture is identical with 531, the sale was that of Denison, in which the pendant (537), similar in theme and in size, was sold for about the same price.

537b. Halting at the Ale-House.—In front of a rustic ale-house, a groom is giving fodder to a grey horse, which stands at a trough. Brown in tone.

Panel, $14\frac{1}{2}$ inches by 14 inches.

Sale.—J. C. Develey, Cologne, October 28, 1889, No. 23.

538. HORSEMAN LEAVING A HOUSE.—In front of a cottage, a cavalier is mounting his horse, which is held by a page. In the middle distance is another man in red with a dog. This strongly reminds one of an early Wouwerman, but is not a specially good picture.

Signed in full in the right-hand bottom corner.

$17\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 143.

539. TWO TRAVELLERS HALTING AT AN INN. Sm. 270.—Two horsemen halt before an inn, only a small corner of which, with an archway, is visible at one side. One man stands behind his dappled-grey horse, which is in profile to the right; he looks at his companion, who sits facing the spectator on a bright bay horse. In the right foreground is a black-and-white dog. In the distance is a hilly landscape. [Compare 519.]

Signed with the monogram; panel, 11 inches by 15 inches.

In the collection of Richard Winstanley, 1834 (Sm.).

Sales.—R. Winstanley, London, March 15, 1850.

Adrian Hope, London, June 30, 1894, No. 23 (£556 : 10s., Davis).

540. HALTING AT THE SPRING.—There is a high jet of water. A horseman has dismounted and waters his bay horse, which is in profile to the right. To the right of it are two dogs, one standing, the other lying down. A second cavalier in a red cloak, mounted on a grey horse, rides down a hill to the left in the middle distance. In the background, to the right, is a herdsman with cattle.

14 inches by 30 inches.

Sale.—Schönlank, Cologne, April 28, 1896, No. 37 (2150 marks).

541. Riders with Horses at an Inn.—In the distance are a river and houses. [Compare 508, 524, 541b.]

23 inches by 29 inches.

Sale.—Lady Page Turner and others, London, February 21, 1903, No. 91.

541a. Riders halting.

In the possession of the Paris dealers Arnold and Tripp, 1903.

541b. Riders with Horses at an Inn.—[Possibly identical with 508.] [Compare 524 and 541.]

23 inches by $28\frac{1}{2}$ inches.

Sale.—Chr. Bushell and others, London, March 17, 1906, No. 97.

541c. Travellers halting at an Inn.

17½ inches by 23 inches.

Sale.—London, May 31, 1906, No. 13.**541d. In front of the Inn.***Sale*.—Stchoukine, Berlin, April 9, 1907, No. 12 (1000 marks).

542. BOY HOLDING A GREY HORSE, AND A CAVALIER.—On the left a boy in a brown hat and coat stands holding a grey saddle-horse, which is in profile to the left. Behind it, to the right and farther back, is a cavalier. To the left, beside the road, rises a somewhat steep hill. The same subject, with slight variations in the landscape and the figure on the right, is repeated in the Wallace Collection picture (553).

Signed, A. cuijp ; panel, 14 inches by 12½ inches.

Mentioned by Waagen (Suppl. 455).

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 268.

Exhibited by C. Sedelmeyer, the Paris dealer, 1901, No. 58.

Sale.—Lord Dunmore, London, 1870 (£199 : 10s., bought in).

In the collection of Viscount Powerscourt, 1878.

In the possession of the Paris dealer C. Sedelmeyer, 1901, and in his "Catalogue of 100 Paintings," 1897, No. 3.

Now in America.

542a. A Saddled Horse.

Signed ; panel, 11½ inches by 16 inches.

Exhibited at Brussels, 1882, No. 43.

In the collection of the Comte de l'Espine, Brussels.

542b. A Horse.

Panel, 12 inches by 18½ inches.

Exhibited at Brussels, 1882, No. 44a.

In the collection of E. Slingeneyer, Brussels.

543. TWO HORSES WITHOUT SADDLES IN A LANDSCAPE.—One horse in profile to the right stands in the centre foreground. Ducks are swimming on a pond in the left and centre foreground. In the right middle distance is seen the corner of a large thatched building ; in front of it two men are standing, while a little girl is seated with her back to the spectator. In the left distance is a far-stretching landscape. [Pendant to 544.]

Signed on the right with the monogram ; panel, 14 inches by 20½ inches.

In the Fitzwilliam collection, Cambridge.

In the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 68.

544. LANDSCAPE WITH FIGURES AND HORSES.— [Pendant to 543.]

Panel, 14 inches by 20½ inches.

In the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 77.

545. A GREY SADDLE-HORSE IN A DEFILE.—A red coat hangs over the saddle. Two greyhounds are under the horse. Scheibler thinks this picture more in the manner of Stoop.

Panel, 17 inches by $13\frac{1}{2}$ inches.

Mentioned by Parthey (i. 721).

In the Suermondt collection, Aachen.

Transferred in 1878 from the Berlin Museum (Storeroom catalogue, No. 1316) to Düsseldorf.

In the Royal Academy of Art, Düsseldorf, 1901 catalogue, No. 208.

546. A SADDLED HORSE IN FRONT OF AN INN. Sm. 131.—To the left in front of a house is a light bay horse in profile to the right. It is saddled and bridled. Behind it to the left stands its rider; he faces the spectator and is in shadow. A young groom on the right holds the horse. A dog lies at his feet on the left; on the right a little girl, seen in a three-quarter view from the back, looks up at the man. Beyond is a river; on the farther bank rises the church of Dordrecht. [Compare 504 and 514.]

Signed, A. C.; panel, $10\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sales.—Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 14 (865 florins, Josi).

Jurriaans, Amsterdam, August 28, 1817, No. 8 (500 florins, De Vries).

Amsterdam, April 30, 1821, No. 32 (327 florins, Brondgeest).

S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 35.

In the Steengracht collection, The Hague.

547. STUDY OF A HORSE.—A brown-and-white piebald horse stands in the open, relieved in light against a dark-grey sky. To the left, in front of some logs, lie a saddle, a curry-comb, a barrel and tub, and a wooden shoe.

Panel, 13 inches by 17 inches.

Lent by the Victoria and Albert Museum.

In the National Gallery, London, 1906 catalogue, No. 1683.

548. TWO HORSES IN FRONT OF A HOUSE.

Mentioned by Waagen (ii. 285).

In the collection of the Duke of Bedford, London.

549. A NEGRO HOLDING TWO HORSES. Sm. 112.—In the foreground is a dappled-grey horse, in profile to the right; behind it to the left is a dark-brown horse. A negro boy standing on the left holds both by their reins. Two dogs are on either side of him. To the right, behind the horses, stand their riders conversing. In the background to the right is a range of hills, with building in the Italian style. On the left is a broad placid river, in front of which are two cows. A summer afternoon. A fine picture.

Canvas, 56 inches by 89 inches.

Mentioned by Waagen (ii. 20).

Exhibited at the British Institution, London, 1826 and 1827; and at the Royal Academy Winter Exhibition, London, 1877, No. 133.

Sale.—Lord Rendlesham, London, June 20, 1806 (£525).

In the Royal collection, Buckingham Palace, London, No. 168 ; it was in the Royal collection, 1834 (Sm.).

550. THE TROOPER BESIDE HIS HORSE (or, The Cavalier and a Grey Horse). Sm. 241. In the foreground a grey charger, with a black saddle and pistols on it, stands in profile to the left. A trooper, in profile to the right, stands beside it, decorating the bridle with a blue ribbon. He has long hair, and wears a large grey hat, a cuirass over a buff jerkin, a red sash, and riding-boots. A brown dog lies at his feet. Beyond, in the middle distance, is a camp, with tents and horsemen. To the right a horseman in shadow rides along a road leading in zigzags down a mountain. To the left is an open landscape. An excellent picture ; clear morning light.

Signed, A. cuyp ; canvas, 46 inches by 58½ inches.

Mentioned by Jameson, *Private Galleries*, 18 ; by Waagen (ii. 19) ; and by W. Bürger, *Trésors d'Art en Angleterre*, 267.

Exhibited at the British Institution, London, 1826, 1827, and 1835 ; at Manchester, 1857, No. 764 ; and at the Royal Academy Winter Exhibition, 1882, No. 134.

In the Royal collection, Buckingham Palace, London, No. 106 ; it was in the Royal collection, 1834 (Sm.).

550a. A BROWN HORSE AT A FEEDING-TROUGH.—
[Possibly identical with 574.]

In the possession of Sir G. Donaldson, London.

551. TWO HORSES.—A brown horse, saddled, stands in profile to the left. On the right is a grey horse, facing the spectator ; a groom in a red cap and dark clothes is tightening the girths. Beyond are trees and a wall. To the left are bushes and open country, with a castle tower. Bluish-grey sky. The Dulwich catalogue describes it as an early work, but this is uncertain.

Panel, 11 inches by 15½ inches.

Engraved by R. Cockburn.

In the Dulwich College Gallery, London, 1892 catalogue, No. 71 (old No. 156).

552. HORSES TIED TO A TREE. Sm. Suppl. 37.—A grey horse and a bay horse behind it stand saddled, in profile to the left. Their reins are tied to a tree on the extreme left. On the right, and farther back, a man in purplish-grey on a light-bay horse, in profile to the right, almost faces the spectator. They are on the sandy foreground of a flat landscape with a river.

A signed drawing of this group is in the Albertina, Vienna ; the group recurs in another picture.

Panel, 17½ inches by 21 inches.

In the Van der Schrieck collection, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 13 (6100 francs, Sir Richard Wallace).

In the collection of Sir Richard Wallace.

In the Wallace Collection, London, 1901 catalogue, No. 232.

553. A BOY HOLDING A GREY HORSE.—The grey horse stands in profile to the left, held by a little boy in a dark costume with black slouch hat and white stockings. To the right is a big brown-and-white dog, seated, facing right; behind the horse is the rider, with his back to the spectator. A hilly landscape background.

The picture corresponds to (542); the horizon of the landscape and the figure on the right alone vary. Both pictures are genuine.

Panel, 15 inches by 12 inches.

In the Wallace Collection, London, 1901 catalogue, No. 250.

554. A DAPPLED-GREY HORSE.—In profile to the left. Signed with the monogram.

In the collection of T. Humphry Ward, London.

555. A GREY HORSE AND CAVALIER IN FRONT OF A COUNTRY HOUSE.—On the right, in front of a country house with a tree, stands a dappled saddle-horse in profile to the left. The rider stands beside the horse, adjusting the bridle. He wears a plumed hat, a broad red sash over a buff coat that falls to the knees, a sword, and long wide boots with big spurs. At the back are some tents, the foremost of which is round. Two banners are suspended from long poles over this tent. Near it is a horseman; farther away are men on foot. In the distance are a red house and trees. In the middle distance is a church. Cloudy sky.

Signed in the right-hand upper corner on the house wall, A. C.; panel, 12 inches by 15 inches.

Exhibited at the British Institution, London, 1818; and at the Royal Academy Winter Exhibition, 1890, No. 114.

Sale.—Lapeyrière, Paris, April 14, 1817 (794 francs, Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 42.

556. A Dappled Horse, with a Dog.

Panel, 12 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 23.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 124.

557. LANDSCAPE WITH HORSES AND COWS.—In the left foreground are two horses; one, a grey, faces left; the other, a brown, behind it, faces right. Behind them is a tree. On the right is a plain intersected by a river. In the centre is a group of cows, two lying down and one standing up. In the foreground to the right are dark bushes. Warm sky. An early work in straw-yellow and brown tones.

Signed in the left-hand bottom corner; panel, 20 inches by 26½ inches.

In the collection of Max Oppenheim, Mainz.

In the Mainz Museum, Max Oppenheim bequest, 1907.

558. A SADDLE-HORSE AND ITS RIDER IN FRONT OF A COTTAGE. Sm. 267.—An officer, in brown riding-clothes

with a red sash, a plumed hat, and high top-boots, stands on the left beside his grey horse, which is in profile to the left. Behind him is a ruined cottage. In the distance is a camp canteen with figures. A very fine little picture.

Panel, 11½ inches by 15 inches.

From the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 474.

559. HORSE IN A LANDSCAPE.

In the Chiaramonte Bordenaro collection, Palermo.

560. A BOY HOLDING THE BRIDLES OF THREE HORSES. Sm. 210, and Suppl. 30.—In front of a house, a boy stands holding the bridles of two brown horses and a dappled-grey. The brown horse at the corner of the house has a saddle with red housings. In the foreground are a hunting dog and a little dog. In the distance is a castle with a round tower. [Possibly identical with 582.]

Panel, 13 inches by 20½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 243, by J. L. Miéville.

In the Vrancken collection, 1834 (Sm.).

Sales.—Vrancken, Lokeren, 1838, No. 7 (2850 francs, Chaplin).

James Stewart, London, April 20, 1839 (£100, Chaplin).

J. Louis Miéville, London, April 29, 1899, No 62 (£1029, Agnew).

In the collection of the Marquise de Ganay, Paris.

561. A SADDLE-HORSE WITH RIDER AND GROOM.

—A dappled-grey saddle-horse, facing left, is held by a boy in light-blue. Behind it, the rider, whose face is hidden, sits on the ground pulling up his boots. A big dog crouches between the boy and the horse. On the left and farther back, a huntsman in red runs after three dogs towards the right. This is a work of the master's maturity, like the Louvre pictures.

Signed in full in the left-hand bottom corner; canvas, 32 inches by 48 inches.

In the collection of the late Maurice Kann, Paris.

562. A BROWN HORSE.—In profile to the right. It has a blue saddle adorned with gold, and is held by a boy, who wears a long dark-green coat, a red fur-trimmed cap and a sword. Farther off, in shadow, a horseman is going away to the right. To the left is water. The clouds are brightly illumined by sunlight. A hilly landscape.

Signed in the left-hand bottom corner, A. C.; panel, 14 inches by 11½ inches.

Sales.—D. Vis Blokhuisen of Rotterdam, Paris, April 1, 1870, No. 12 (305 francs).

Baron de Beurnonville, Paris, March 9, 1881, No. 251.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of the late Maurice Kann, Paris.

In the possession of the Paris dealer F. Kleinberger.

563. THREE HORSES IN FRONT OF A STABLE (or,

A Halt of Travellers). Sm. Suppl. 1—At the entrance to a stable, with a vine-clad stone wall, stands a little boy, wearing a large felt hat and a long brown cloak. He holds the bridles of three horses. Two brown horses are saddled; the third, a dappled-grey, is not. In the left distance is a river with houses and a round tower on its banks. An "excellent picture" (Sm.). The catalogue ascribes this to Cuyp's early period, because it is signed with the monogram, but it belongs to his maturity.

Signed in the right-hand bottom corner, A. C.; canvas, $14\frac{1}{2}$ inches by 23 inches.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1105; it was there in 1842 (Sm.).

564. HORSES BEING SADDLED.—A black horse in profile is prominent. [Pendant to 466.]

Mentioned by Waagen (iii. 42).

In the collection of Lord Leconfield, Petworth, No. 74.

565. LANDSCAPE WITH HORSES.

In the collection of Albert von Rothschild, Vienna.

565a. Three Horses.—And a man, in a very fine landscape. Panel, 18 inches by $21\frac{1}{2}$ inches.

Sale.—Isaac Hermansen, Middelburg, March 4, 1767 (Terw. 581), No. 11 (315 florins 20).

565b. A Horse with Peasants.—And a dog. $14\frac{1}{2}$ inches by 10 inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 601), No. 77 (20 florins).

566. A Piebald Horse.—It is held by a groom in front of a stable. At one side is a peasant on a brown horse, who seems to be asking the way. In the foreground stands a dog. In the distance are a little river and hills.

Panel, 12 inches by 16 inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 19 (47 florins, Yver).

566*. A Grey Horse.—A cavalier stands beside it. In the distance a landscape, with a tent of figures. [Pendant to 566**.]

Panel, $10\frac{1}{2}$ inches by 15 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 20 (71 florins, with pendant, Coclers).

566. A Brown Horse.**—A cavalier holds it by the bridle. He speaks to a child. In front of him lies a dog. Another cavalier with a riding-whip is behind the horse. [Pendant to 566*.]

Panel, $10\frac{1}{2}$ inches by 15 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 21 (71 florins, with pendant, Coclers).

566a. Servants with Horses and Children. Sm. 50.—[Pendant to 567.]

10 inches by 12 inches.

Sale.—Sir Lawrence Dundas, London, May 29, 1794 (£46 : 4s.).

567. Horses. Sm. 51.—[Pendant to 566a.]

10 inches by 12 inches.

Sale.—Sir Lawrence Dundas, London, May 29, 1794 (£43 : 1s.).

567a. A Grey Horse with a Groom. In a landscape.

In the Hocker collection, Nymwegen.

Sale.—Slater, London, 1806 (£51 : 12s., with a landscape, Birch).

568. A Peasant Boy and two Horses.—Before an inn. [Pendant to 569.]

Sale.—Madame Pelgrom, Antwerp, August 28, 1809, No. 30.

569. A Grey Horse and a Rider.—[Pendant to 568.]

Sale.—Madame Pelgrom, Antwerp, August 28, 1809, No. 31.

569a. A Grey Saddle-Horse.—A boy holds a grey saddle-horse by the bridle, in the foreground of a hilly landscape with many trees. The rider is preparing for the hunt. Behind him is a huntsman with dogs.

Canvas, 35 inches by 46 inches.

Sale.—Amsterdam, April 24, 1811, No. 30 (865 florins, Reyers).

569b. A Horse standing.—With a dog lying down.

Panel, 8 inches by 10 inches.

Sale.—Amsterdam, April 24, 1811, No. 32 (32 florins, Gruyter).

569c. Two Old Horses.—Two old horses, one a grey, the other a chestnut, are feeding at a manger in front of the door of a house. A country boy with a basket under his arm.

Canvas, 17½ inches by 13½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. B. 17.

569d. A Grey Saddle-Horse.—Its rider holds it, in a flat landscape.

Panel, 12 inches by 19 inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 34 (48 florins).

569e. Two Saddle-Horses.—A dog lies near one horse ; some hens are near the other.

12½ inches by 11 inches.

Sale.—Amsterdam, May 24, 1815, No. 16 (11 florins, Gruyter).

569f. A Black Horse with a Yellow Cloth.—It is tied to a hedge.

Panel, 6½ inches by 7 inches.

Sale.—P. van der Santheuvel and J. van Stry, Dordrecht, April 24, 1816, No. 11.

570. Horses.—In front of an inn, “Het Grayse Paard” (or, “The Grey Horse”).

Sale.—Woodburn, London, 1818 (£45 : 3s., bought in).

570a. A Dappled-Grey Horse and its Rider.—In front of a grotto sits a Tartar holding the rein of his dappled-grey, which has neither saddle nor housings.

Panel, 14 inches by 10½ inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 35.

570b. A Dappled-Grey Horse at Pasture.—Near it crouches a dog.

Panel, 8 inches by 10 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 35 (29 florins, Engelberts).

571. A Brown Saddle-Horse.—It is held by a cavalier at the side ; cows are lying down or standing up. Hilly landscape.

Panel, 18 inches by 22 inches.

Sales.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 36 (250 florins, Bronggeest).

571a. Landscape with Horses.

Panel, 15 inches by 19 inches.

Sale.—Amsterdam, October 30, 1823, No. 55 (9 florins 10, Hopman).

571b. A Horse galloping in a Landscape.

Panel, 5 inches by 5 inches.

Sale.—Amsterdam, October 30, 1823, No. 56 (8 florins).

571c. A Man with Horses and Dogs.—In front of a stable.

Panel, 11 inches by 17 inches.

Sale.—Amsterdam, October 30, 1823, No. 57 (10 florins, Gruyter).

571d. A Horse standing up.—In the background are a mounted man and a huntsman. By Cuyp or in his manner.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 43 (14 florins, Gruyter).

571e. A Brown Saddle-Horse.—A cavalier holds it by the bridle. In the foreground are sheep and two cows, and a building.

Panel.

Sale.—D. N. Teengs, Monnickendam, September 23, 1824, No. 14 (60 florins, Gruyter).

572. A Cavalier standing by a Horse.—In a hilly landscape. Two cattle are in the distance.

Panel, 13 inches by 20½ inches.

Sale.—Widow of J. Ph. de Monté, Rotterdam, July 4, 1825, No. 76 (130 florins, Wyland).

572a. Landscape with Horses.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 226 (40 florins, Van der Bleik).

572b. Landscape with two Horses.—Three figures, a dog, and other objects.

Panel, 14 inches by 21 inches.

Sale.—Rotterdam, April 11, 1827, No. 28 (40 florins, Lamme).

572c. A Saddle-Horse in a Landscape.

Panel, 18½ inches by 16 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 28 (4 florins 5, Gruyter).

573. A Dappled-Grey Horse. Sm. 217.—Represented life-size in a pasture. In the background are several other horses. "This is a free and masterly production, but is of little comparative value, as the animals are but indifferently drawn" (Sm.).

Canvas, 67 inches by 80 inches.

In the Hérís collection, Brussels, 1834 (Sm.); but not in the Hérís sale, March 25, 1841.

574. A Brown Horse. Sm. Suppl. 43.—A brown horse, standing in the foreground of a pasture, with its head to the spectator. In the distance is a flat landscape with a river, near which three cows are grazing. Morning. [Possibly identical with 550a.]

Panel, 19 inches by 23½ inches.

Sale.—J. B. West, London, March 21, 1835 (£34:13s.).

575. Cavalier with Groom and Horse.—In the foreground of a landscape is a cavalier in old Dutch costume; to the left of him stands a groom, holding a black horse. A fine picture.

Canvas, 46 inches by 36 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 43.

576. A Dappled-Grey Horse.—It is held by a lad. Near him are two dogs, one standing up, the other lying down.

Panel, 29 inches by 38½ inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 45.

577. Two Saddle-Horses.—With a man, in a landscape. One, a brown horse, is grazing.

Canvas, 21½ inches by 16½ inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 49.

578. Cavalier about to mount his Horse.—A cavalier in black, with a grey hat, approaches his horse, to mount it; the horse is held by a page. In the distance is a landscape; a great river fills the right side.

Panel.

In the collection of A. van den Heuvel, Utrecht.

Sale.—Hérís of Brussels, Paris, March 25, 1841, No. 29.

578a. Two Horses in front of a Stable.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 6.

578b. Horse in front of an Inn.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 48.

579. Landscape with Grey Horses.—They are held by a lad.

Sale.—E. W. Lake, London, 1845 (£100 : 16s., Nieuwenhuys).

580. A Piebald Horse. Sm. 220.—A groom holds a piebald horse, while the rider stands near the stable-door. A third person looks out of a window above. On the other side is an open landscape. Early morning.

Panel, 14 inches by 17 inches.

In the collection of John Newington Hughes, 1834 (Sm.); it was put up for auction, London, April 14, 1848.

581. A Man in White leading a Brown Horse.—A child in red.

19½ inches by 13 inches.

Sale.—W. Jones, London, May 8, 1852 (£157, Nieuwenhuys).

581a. Man with a Grey Horse and Dog.

In the collection of Howard Galton, Hadzor House near Droitwich, 1854 (Waagen, iii. 221).

582. Three Horses.—They are held by a lad; one is piebald-grey. A dog; some buildings at the back. [Compare 560.]

Mentioned by Waagen (iii. 208).

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 235 (£152 : 5s., bought in).

582a. A Dappled-Chestnut Horse.—In a landscape.

Signed; canvas, 13½ inches by 10½ inches.

Sale.—Amsterdam, September 2, 1862, No. 15.

582b. Two Saddle-Horses.—A young negro holds them.

In the Esterhazy collection, Vienna, 1863 (Parthey, i. 722).

583. A Grey Horse.—Its rider leads it to the left, where three boys sit on the ground, playing cards. Ruins in the distance.

Canvas, 28 inches by 23½ inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 172.

584. A Dappled-Grey Horse held by a Boy.—The rider is some distance away. A fine dog crouches in front of the horse.

Panel, 16 inches by 12 inches.

In the De Leick collection, London.

Sales.—Baron de Varange, Paris, May 26, 1852, No. 7 (3999 francs, Lamme).

H. de Kat, Paris, May 2, 1866, No. 18 (3900 francs).

584a. Four Studies of Horses.

Sale.—B. Lans and others, Amsterdam, April 25, 1871, No. 34.

584b. A Dappled-Grey Horse, saddled.—It is held by a youth. Strong colour.

Panel, 20 inches by 24 inches.

From a Rotterdam collection.

Sales.—Sedelmeyer, Vienna, December 20, 1872, No. 96 (640 florins).

585. A Dappled-Grey Horse held by a Boy. Sm. 215, and Suppl. 31.—The rider goes away behind a hill. A second cavalier, mounted on a dark-brown horse, is seen approaching. An open landscape with bare hills on the left. A fine summer evening. "An admirable production, of the choicest quality" (Sm.).

Signed, A. cuyp; panel, 15 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, 1875, No. 21, by J. E. Fordham.

Imported into England by Chaplin and sold (for £300) in 1831.

Sales.—Samuel Archbutt, London, 1833 (£144 : 18s.).

Ralph Fletcher of Gloucester, London, June 9, 1838 (£231, James Baker).

J. E. Fordham, London, June 5, 1875 (£1207 : 10s., bought in).

585a. A Grey Horse.

37 inches by 39 inches.

Sales.—J. Hargreaves, London, 1873 (£409 : 10s., Newman).

585b. Landscape with a Grey Horse.

Panel, 13 inches by 14 inches.

Sale.—St. Amaro, Frankfort-on-Main, June 5, 1894, No. 7.

586. A GREY HORSE AND THREE BAY HORSES.—With men, in an open landscape. Hills in the distance.

In the possession of the London dealer Thomas Lawrie, March 1896.

587. A Piebald Horse.—At a gate which a peasant opens; with two big dogs.

39 inches by 31 inches.

Sale.—Starkey, London, May 15, 1897, No. 109.

588. A RIDER HOLDING A GREY HORSE.—In a landscape, with a church in the distance. Not an especially good picture.

Signed; 17½ inches by 14 inches.

Sale.—London, May 27, 1897, No. 96 (£42).

588a. A Grey Horse held by a Man.—A child stands near.

Signed, A. C.; panel, 10½ inches by 13½ inches.

Sale.—Baird and others, London, June 26, 1897, No. 64.

588b. A Grey Horse.

Panel, $9\frac{1}{2}$ inches by 13 inches.

Sale.—Whitworth Shaw and others, London, July 21, 1900, No. 23.

588c. Officer with a Horse.—In a river landscape.

Panel, 13 inches by 32 inches.

Sale.—London, February 24, 1902, No. 6.

588d. A Peasant Boy with a Horse.

Panel, 12 inches by $16\frac{1}{2}$ inches.

Sale.—London, December 3, 1904, No. 118.

588e. A Rider and two Horses near a Building.

Panel, 12 inches by 16 inches.

Sale.—L. C. Lumley and others, London, April 11, 1906, No. 141.

589. TWO HORSES IN FRONT OF A STABLE.—The stable is in the middle distance, to the right. One horse, a dappled-grey, stands in a three-quarter view, turned to the left away from the spectator, before the open stable-door. Beside it to the left is the other, a brown horse, in profile to the right. On the left, near a pump, stands a boy facing the spectator; he lifts a pail of water to bring it to the horses. The portion including the horses is genuine; on the left and at the top a broad piece of canvas has been added by a later hand.

Canvas, 16 inches by 23 inches.

Sale.—Weyer of Cologne, Amsterdam, April 24, 1906, No. 58 (1325 florins).

590. Horsemen watering their Horses.—In the foreground, on the bank of a stream in the right middle distance, are three horsemen. One, almost in the centre and facing the spectator, rides a grey. Another, also on a grey, is to the left in profile. Beyond him, the third cavalier, on a dark horse with his back to the spectator, rides towards a building in the left middle distance. Beyond the group is a tall tree. Two other riders are watering three horses in the stream to the right. An open landscape with hills at the back.

Signed with the monogram; panel, $22\frac{1}{2}$ inches by $27\frac{1}{2}$ inches.

In the collection of Leigh Pemberton, Torry Hill, near Sittingbourne.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 5.

Now in America.

591. Three Horsemen watering their Horses. Sm. 235.—To the left, in a river which fills the foreground, a man is watering a black horse, which is almost in profile to the right. On the right, a second rider on a grey, seen from the back in a three-quarter view, is leaving the water; he looks round at the third rider, who stands to the left and farther away on the steep bank. This third man, on a bay horse, faces three-quarters left, and points with his riding-whip in that direction. His dog, in front of him, is drinking. In the right distance is a building with an open doorway. To the left is a hilly landscape.

Signed, A. Cuyp ; panel, $17\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Exhibited at the British Institution, London, 1831.

In the collection of Mrs. Cawthorne, London, 1834 (Sm.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 4.

In the Delbeke collection, Antwerp.

592. Identical with 534.

593. **HORSEMEN WATERING THEIR HORSES.** *See*

Sm. 160.—In the foreground of a landscape is a pool. A young man in a brown jacket and red stockings has ridden his grey horse into the water to drink. They are almost in profile to the right. Behind them, another man on a dark horse, also in profile to the right, leaves the water and rides up the steep bank, with his dog in front of him. In the left middle distance are three cows near a canal, on which are sailing-boats. A similar picture is 600.

Signed in the left, A. Cuijp ; panel, $23\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Sale.—Thomas Emmerson, London, 1832 (£294).

In the Dugdale collection, Lancashire.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 5.

In the collection of Henri Heugel, Paris.

594. **HORSES WATERING IN THE TOWN DITCH.**—

On the left, a bridge is thrown across the water, which a horse is entering. Near it are a man bathing and a woman washing clothes. Another horse is driven by a groom into the water, out of which a man in a red coat and blue breeches, mounted on a grey, has just ridden to the right. On the right a groom on a whitish-grey horse holds a bay by the bridle. There are children in the foreground and on the bridge ; farther left is a woman with two children. In the centre are a man and his wife, four children, and an old beggar-man. One dog is on the bridge ; another barks at the grey horse.

Panel, 14 inches by 18 inches.

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

594a. **The Watering-Place.**—Some horses are being ridden in, while others come out. Accessories.

Panel, 16 inches by $23\frac{1}{2}$ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 44.

594b. **The Watering-Place.**—Various horses with their riders. Boys swimming, women washing clothes, and other accessories. The catalogue says that it was by Cuyp after Ph. Wouwerman.

Panel, 20 inches by 25 inches.

Sale.—Amsterdam, July 11, 1798, No. 23 (101 florins, with No. 24 (605) in the sale, Gruyter).

594c. Horses and Figures at a Stream.—Buildings.

A tall, narrow picture.

Sales.—Edward Coxé, London, April 23, 1807.

594d. Landscape with Horses being watered.

Panel, 10½ inches by 15 inches.

Sale.—Utrecht, April 22, 1811, No. 62.

595. Grooms watering Horses. Sm. 163.—In the foreground of a hilly landscape is a pool in which boys are bathing, while men are watering or exercising six horses. A man on a grey horse rides out of the water. A man leading a roan and another man riding a dark grey are on the bank. A man with a boy behind him rides a brown horse. A group of persons mounted or on foot, with dogs, are on a hill-top near a clump of trees. A cold, rainy day.

Copper, 16 inches by 20 inches.

Sales.—(Probably) J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 79 (530 florins, Beekman).

P. N. Quarles van Ufford, Amsterdam, October 19, 1818, No. 8 (830 florins, Roos).

Allen Gilmore, London, 1830 (Stanley).

596. Grooms watering Horses. Sm. 192.—In the foreground a groom rides a black horse; a second, on a grey, leaves the water; the third, on a bay, comes from an archway.

Panel, 15 inches by 12 inches.

In the collection of the Duke of Grafton, 1834 (Sm.).

597. Two Horses at the Watering-Place.—A grey horse ridden by a boy, and a brown horse ridden by a man. In the distance are boats on a river.

In the collection of Sir A. Campbell, Garscube, 1854 (Waagen, iii. 292).

598. The Watering-Place.—Two riders on a grey and a bay. A third man is making two horses swim.

In the collection of Howard Galton, Hadzor House, Droitwich, 1854 (Waagen, iii. 221).

599. Grooms watering Horses. Sm. 237.—In the foreground is a river with an old bridge. A man on a grey horse rides out of the water; another stands on the bank while his horse drinks; the third, mounted on a bay and leading another horse, rides forward. Sm. thought it a copy by Cuyp after Wouwerman.

Panel, 13 inches by 16 inches.

Engraved by Moitte.

Sale.—Rev. Sir Richard Robinson, London, 1832 (£36 : 15s.).

In the collection of General Phipps, 1834 (Sm.) and 1854 (Waagen, ii. 228).

600. Horses watering. Sm. 160.—“Of excellent quality” (Sm.). [This corresponds exactly to 593. Compare 601.] [Pendant to 340.]

Canvas, 24 inches by 33 inches.

In the Van der Potts (Pot) collection, Rotterdam, 1825; sold with the entire collection (and valued at 7000 florins with its pendant).

Sale.—R. Pott and others, Rotterdam, October 11, 1855, No. 9.

600a. The Ford.—A cavalier on a grey horse; behind him, another on a black horse; to the right a third man watering his horse in a river. Behind is a dog.

17½ inches by 21 inches.

Sale.—Starkey, London, May 15, 1897, No. 108.

600b. Riders watering their Horses.

Panel, 18 inches by 22 inches.

Sale.—Lord Leigh and others, London, March 25, 1899, No. 115.

601. TWO HORSEMEN RIDING ACROSS A RIVER.—

A cavalier on a bay horse, and his groom on a grey, are riding across a river. To the right is a dog; in the left distance are cows, and boats on the water. It is in the style of the pictures in the Louvre, National Gallery, and other collections. The picture seems to have been cut down. [Possibly identical with 600.]

Exhibited by the London dealers Forbes and Paterson, spring of 1902, No. 13.

602. AN OPEN-AIR RIDING-SCHOOL.—On an open sandy place, bounded in the middle distance by a castle on the right, and by a low wall with numerous buildings behind it on the left, a group of three riders halt by a post, while a fourth man in a red coat gallops his dun-coloured horse. A number of men and children look on. On the left, and farther back, is another rider whose stirrup is being adjusted by a man; his companion is galloping. The catalogue wrongly questions the authenticity of this picture.

Signed in the left-hand bottom corner, A. Cuijp; panel, 17 inches by 24 inches.

Mentioned by Parthey (i. 721).

In the Mestern collection, Hamburg, 1866.

In the collection of Dr. August Fischer, Breslau.

In the Breslau Museum, August Fischer bequest, No. 145.

603. A RIDING-SCHOOL AT NIGHT.

In the Cavens collection, Brussels.

604. A WHITE HORSE IN A RIDING-SCHOOL.—In the foreground is a white horse; behind him is his rider. To the right a horseman rides forward. Near the back wall are a man, a boy, and a girl. A very good picture.

Signed, A. C.; panel, 13½ inches by 20 inches.

Engraved by R. Cockburn.

In the Dulwich College Gallery, London, 1892 catalogue, No. 65 (old No. 114).

605. A RIDING-SCHOOL IN THE OPEN AIR. Sm. 28.—On the right are four horsemen. In front of them is a grey horse with a rider in a red coat. On the left a horse is being ridden round. There are other figures. In the distance is an old castle near a river, trees, and a hill. [Similar in style to 614. Compare 40.]

Panel, $14\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 88 (470 florins, Roos).

(Probably) Amsterdam, July 11, 1798, No. 24 (101 florins, with No. 23 (594*b*), Gruyter).

In the Dulwich College Gallery, London, 1892 catalogue, No. 296 (old No. 13).

606. Identical with 537.

607. A RIDING-SCHOOL IN THE OPEN AIR.—In the centre a man in brown sits on a grey horse, which rears up with its head to the left. A little dog barks at the horse. Behind it, a cavalier in blue rides forward on a bright bay. Behind him is a groom on a dark-brown horse, with his back to the spectator. On the extreme left, a cavalier in red on a bay gallops off. In the centre is a large tree. In the distance to the right is a castle with lofty towers.

Canvas, $17\frac{1}{2}$ inches by 14 inches.

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

608. A RIDING-SCHOOL IN A STABLE.—In a large interior, like a stable, with a window high up to the right on the bare wall at the back, a horseman stands on the left behind his grey horse, which is in profile to the right. The man turns his head to the right, where, somewhat farther back, a cavalier rides a dark horse round a pole on the extreme right. Between this man and the rider at the back is a cavalier standing with a groom beside him to the right. In the foreground are three hens. [Possibly identical with 611*a*.]

Panel, 13 inches by $19\frac{1}{2}$ inches.

In the collection of Counts André and Vadim Bloudoff, St. Petersburg.

609. Two Horsemen and a Groom.—In front of a churchyard wall, a groom holding a horse stands near a cavalier who is mounting a brown horse. Near him is another man on a grey horse which rears up. To the right are two spectators; farther back are a boy teasing a dog and other figures. A blue sky with clouds.

Panel, 17 inches by 22 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 15.

609*a*. A Riding-School.—One rider is on horseback; another holds his horse by the bridle. In the foreground are two dogs. A pleasant and interesting picture.

Panel, $13\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 23 (47 florins, Smart).

610. A Riding-School.—With several horses and figures. [Pendant to 611.]

Canvas, 16 inches by 20 inches.

Sale.—P. de Heere de Holy, Rotterdam, August 31, 1824, No. 2 (533 florins, with pendant, Van der Bleyk).

611. A Riding-School.—With several horses and figures. [Pendant to 610.]

Canvas, 16 inches by 20 inches.

Sale.—P. de Heere de Holy, Rotterdam, August 31, 1824, No. 3 (533 florins, with pendant, Van der Bleyk).

611a. A Riding-School.—One cavalier stands beside a grey horse; another is mounted on a brown horse. There are also a cavalier and a groom; in the foreground are hens and other accessories. [Possibly identical with 608.]

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 20 (63 florins, Saft).

612. A Riding-School (or, Breaking in Horses). Sm. 249.—A large open space, bounded by trees and partly enclosed by palings, with a lofty archway as entrance. Here are five horsemen. One in red rides a cream-coloured horse. Another on a roan is trotting round a post. In the right foreground are two boys and two dogs. Near the paling are children. [Possibly identical with 613a and 613b.]

Panel, 16½ inches by 20 inches.

In the collection of Peter Norton, London, 1834 (Sm.).

612a. A Riding-School.

Canvas.

Sale.—(Supplementary) Carolus and Demalines, Antwerp, August 12, 1837, No. 84.

612b. A Riding-School.—A cavalier stands beside his grey horse; farther back is another man mounted. Near them is the trainer with a youth. A fine picture.

Panel, 18½ inches by 12½ inches.

Sale.—Amsterdam, April 27, 1840, No. 10 (140 florins, Roos).

612c. A Riding-School.—In the foreground cavaliers are riding for practice. A boy has just wound up his top, and threatens with his whip a barking dog. Other children play with dice. In the distance are the houses of a town. A manuscript note in the catalogue says that it is clumsy.

Panel, 16½ inches by 26½ inches.

Sale.—Paris, March 22, 1845, No. 11 (400 francs).

613. A Riding-School.—In an open place bounded by a wall several horsemen are grouped round a pole. On the right a boy holds a dog in

leash. Farther away are other horsemen, and children playing bowls. In the distance is a house with a little turret.

Panel, 17 inches by 22½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 15.

613a. A Riding-School.—In an open place shut in by trees a number of cavaliers on fine horses are riding for practice. Some country folk and their children look on admiringly. A piquant effect. [Possibly identical with 612. *See* 613b.]

Panel, 16½ inches by 20 inches.

613b. A Riding-School.—[Possibly identical with 612. *See* 613.]

Sale.—Burrell, London, June 12, 1897, No. 14.

614. A RIDING-SCHOOL IN THE OPEN AIR.—In a garden with high trees, a man in a red coat and brown coat, with riding-whip in his right hand, is breaking in a grey horse. There are four other horsemen. On the left, behind the grey, is a man in a grey coat and hat on a chestnut, seen in profile with head towards the front. A second man on a black horse has his back to the spectator. A third man in grey, with his head to the front, rides a chestnut. A fourth man, in brown with a black hat, comes riding on a bay horse through an archway at the back. Grooms, men-servants, peasants, and boys look on; in the right foreground is a barking spaniel. The picture is similar in style to the Guttman "Horse Fair" (40) and to the Dulwich picture (605).

Signed; panel, 16½ inches by 20 inches.

Mentioned by Descamps (ii. 80).

In the collection of J. van der Linden van Slingeland, Dordrecht, and in that of Swelling, Brussels, 1859 (according to Kums sale catalogue).

In the collection J. A. Tardieu, Paris, 1867.

In the collection of Francis Petit, Paris.

Sale.—Kums, Antwerp, May 17, 1898, No. 98 (17,000 francs, Le Roy).

615. STARTING FOR THE HUNT.—In the foreground to the right is a mounted cavalier, with a sword. Near him are two dogs and a shepherd with sheep. In the middle distance are two other riders; to the left is a church, and to the right, in the distance, is a hill. Early morning.

Signed, A. Cuyp; canvas, 46½ inches by 66½ inches.

Probably identical with the picture described by Waagen (iii. 309) as a sort of riding-school.

Exhibited at the Royal Academy Winter Exhibition, London, 1883, No. 238, by Lord Hopetoun.

In the collection of the Marquess of Linlithgow, Hopetoun House, Scotland.

616. A CAVALIER RIDING TO THE HUNT. Sm. 174.—A cavalier in a red coat is mounted on a dappled-grey horse, facing left in profile and turning the head to the front. In front of him to the left stands a huntsman in brown, seen from the back in a three-quarter view; he leans on his stick and speaks to the man on the grey. Near him are

two hunting dogs. In the right distance a cavalier on a dark horse gallops forward from a wood.

Signed, A. C. ; panel, 11 inches by 15½ inches.

In the Yates collection, London, and for sale, 1834 (Sm.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 2.

In the collection of Adolphe Schloss, Paris.

In the collection of the late C. T. Yerkes, New York.

617. A CAVALIER AND HIS TWO SONS STARTING FOR THE HUNT. Sm. 150.—In the right foreground, in front of rising round dotted with trees, a cavalier in purple sits on a dappled-grey horse, facing left. He holds the reins in his left hand, and points with his riding-whip to the left. He turns his head, as if giving an order, to a gamekeeper who stands on the right, in profile to the left, holding two greyhounds in leash. In front of the cavalier, one of his sons, in blue, sits in profile to the left on a dark-bay pony. The other son, in a scarlet coat, sits on a black horse farther left, and almost faces the spectator. In the left middle distance of a flat landscape, huntsmen—one mounted, the other on foot—are coursing a hare with dogs. In the centre of the distance is a castle. A fine summer morning. The landscape resembles the neighbourhood of Hoch and Nieder Elten on the Rhine.

Signed, A. Cuyp ; canvas, 43 inches by 61½ inches.

Mentioned by Waagen (ii. 289).

Sales.—L. Lapeyrière, Paris, April 19, 1829 (17,950 francs).

Thomas Emmerson, London, 1829 (£1102 : 10s.).

In the collection of Richard Sanderson, M.P., London, 1834 (Sm.).

Sales.—Richard Sanderson, London, June 17, 1848 (£556 : 10s., Norton).

Lyne Stephens, London, May 11, 1895, No. 331 (£2100).

Purchased from Delahante, London, by Sedelmeyer.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 3.

In the collection of the late Maurice Kann, Paris.

618. A CAVALIER AND A LADY STARTING FOR THE HUNT. Sm. 177, and Suppl. 48.—On the right, in a broad landscape, a cavalier and a lady are riding forward. The man wears dark clothes, high riding-boots, and a full-bottomed wig, with no hat ; he is mounted on a brown horse and holds a riding-whip in his right hand. The lady, to the left of him, is on a white horse, with a richly-decorated saddle. She wears a blue silk dress with full slashed sleeves, and a cap with blue and white plumes. Both face the spectator. In the left foreground, near bushes, are two hunting dogs. In the middle distance a huntsman on foot, with a spear over his right shoulder, follows them, holding two greyhounds in leash. Behind him to the left is a slender tree ; farther back are two horsemen. In the distance to the left is a large castle, beyond a river. A fine summer morning. "A splendid work" (Sm.).

Signed, A. Cuyp ; canvas, 47 inches by 66½ inches.

A copy is in the Dresden Gallery, 1905 catalogue, No. 1783 (Cf. *Reperitorium*, xvii. 331).

Sales.—Thomas Emmerson, London, June 1832 (Arteria for E. Higginson).
Edmund Higginson of Saltmarsh Castle, London, 1860 (£577 : 10s.,
Nieuwenhuys).

Adrian Hope, London, June 30, 1894, No. 22 (£2100, C. Wert-
heimer).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300
Paintings," 1898, No. 9.

In the collection of P. A. B. Widener, Philadelphia.

619. Cavaliers starting for the Hunt. Sm. 44.—A hilly landscape.
Panel, 9 inches by 12 inches.

Sale.—Julliot, Paris, 1793 (3800 francs).

619a. Starting for the Hunt.—In front of a high hill, at daybreak,
is a huntsman on a grey horse surrounded by his dogs. Two grooms
release other dogs and prepare to start. By Cuyp or Kalraat.

Canvas, 11½ inches by 16½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. A. 18.

619b. Two Huntsmen on Horseback.—With two dogs. A chapel.
Panel, 18 inches by 16 inches, or the reverse.

Sale.—Amsterdam, July 31, 1820, No. 29.

619c. Starting for the Hunt.—Two mounted cavaliers with some
greyhounds are starting for the hunt. Cattle are standing up or lying
down. A girl milks a cow.

Panel.

Sale.—Amsterdam, December 3, 1827, No. 13 (92 florins, Meyer).

620. A Cavalier starting for the Hunt.—In the foreground of a
hilly landscape stands a cavalier with a grey saddle-horse and four hunting
dogs. Near them lie two sheep and a goat, with other figures and cattle.
Very light in tone. A MS. note in the catalogue says, "de Man en paard
Landschap niet" ("the man and horse landscape not"—by Cuyp?).

Canvas, 38 inches by 62 inches.

Sales.—Baronesse de Pagniet, Utrecht, July 26, 1836, No. 5 (1110 florins,
Knibbe for Brondgeest).

621. Starting for the Hunt. Sm. 230, and Suppl. 34.—Near the
outer wall of an old castle, partly hidden by trees, a party of men, with
attendants and dogs, are starting for the hunt. One well-dressed cavalier
sits on a prancing grey. Two other horsemen are conversing. A chest-
nut horse is held by a boy; another boy strokes a dog. "Painted in the
artist's early or Wouwerman manner" (Sm.). [Compare 624.]

Panel, 15 inches by 21 inches.

Sales.—Dr. Ralph Fletcher of Gloucester, London, June 9, 1838 (£45 : 3s.).

621a. Starting for the Hunt.—In the foreground of a fine landscape
are two mounted cavaliers and three huntsmen with hounds. Light and
warm in tone.

Panel, 29 inches by 41½ inches.

Sale.—Widow of P. J. van Oosthuijse van Rijsenburg, *née* M. de Jongh, The Hague, October 18, 1847, No. 75.

621*b*. Cavaliers starting for the Hunt.—One sits on a grey horse. A groom in green holds his stirrup. Behind him is another cavalier on foot. To the left are two dogs, and a shepherd with sheep.

Canvas, 47 inches by 57 inches.

Sale.—Lord Tweedmouth, London, June 3, 1905, No. 4.

621*c*. Coursing Hares.—With greyhounds. In the foreground are shepherds and shepherdesses; in the background are sheep and cattle.

Panel, 24 inches by 30 inches.

Sale.—G. C. Blanken, The Hague, June 4, 1800, No. 7 (53 florins, A. Kuypers).

622. Coursing Hares.—A man on a grey horse follows a greyhound which runs at full speed after a hare and is about to seize it. On the left are a frightened mule and some sheep; to the right a woman spinning and two men, one of whom holds a dog.

Panel, 24 inches by 28½ inches.

Sale.—Lemaître, Paris, March 5, 1874, No. 8.

622*a*. Falconer and Horseman.—In a landscape with a village near the coast.

Sale.—E. from Liverpool, London, 1829 (£215 : 5s., Eckford).

622*b*. A Hawking Party.—At one side is a prince with attendants on horseback.

Panel, 32½ inches by 46½ inches.

Sale.—Amsterdam, January 3, 1831, No. 19 (3 florins 5, Van den Berg).

622*c*. A Hawking Party.—A group of cavaliers and ladies, some mounted, some seated on the grass. A falconer with hawk on wrist, and dogs. Two men on the top of a hill. Farther away, a valley bordered with trees, and water. Pink sky.

Signed and dated 1660; canvas, 31½ inches by 39½ inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1859, No. 42.

623. A HAWKING PARTY.

29 inches by 39½ inches.

Sale.—London, May 13, 1893, No. 24.

623*a*. A Falconer and his Wife.—With hawks, a dog, and a dead bittern.

Canvas, 60 inches by 56 inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 76.

623*b*. A Sportsman with a Fowling-Piece.—Lying in wait for wild birds.

In the collection of H. D. Seymour, Knoyle House, Hindon, 1857 (Waagen, Suppl. 385).

624. FOUR CAVALIERS HUNTING.—Four cavaliers ride to the left, in the foreground of a hilly landscape. A dog barks at the centre rider whose grey horse rears up. The middle distance is overshadowed by a large tree. The sky has the pink light of morning, reflected on the horsemen. In the distance to the right is a ruin. [Compare 621.]

Signed in the left-hand bottom corner, A. C.; panel, 17 inches by 13½ inches.

Sale.—(Probably) W. R. Williams and others, London, November 28, 1903, No. 63 (£17 : 17s., M. Colnaghi).

In the collection of William Asch, London.

624a. A Sportsman with Dogs.—In a hilly landscape with trees and buildings. Light in tone.

Panel, 14½ inches by 20½ inches.

Sales.—J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 59 (15 florins 15, Bertels).

624b. A Prince of Orange (?) hunting.

Sale.—Walsh Porter, London, 1803 (£145, Pole).

624c. Sportsmen.—In the foreground of a landscape with high hills are sportsmen with many dogs. In the hills, others on foot and on horseback are returning from the hunt. Warm in tone.

Canvas, 31 inches by 41 inches.

Sale.—Amsterdam, May 7, 1804, No. 34 (9 florins).

624d. A Hunting Party.—Three men on foot with a huntsman and dogs. In the middle distance are a horseman and a huntsman coursing with dogs.

Canvas, 45½ inches by 54 inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 94 (695 florins).

624e. Huntsmen in Pursuit of their Game. Sm. 107.—An open hilly landscape, with water, trees, a village and a fortress, and distant hills. A herd of cows and some sheep tended by three peasants. Several huntsmen, one of whom, on a white horse, is galloping. Brambles and wild plants are reflected in a clear stream in the foreground.

Canvas, 42 inches by 57 inches.

Sale.—Pierre de Grand-Pré, Paris, February 16, 1809 (4750 francs).

624f. A Hunting Party.—Cavaliers and ladies under some trees. Two horses and a boy with hunting dogs.

Panel, 34 inches by 36½ inches.

Sales.—(Possibly) Amsterdam, November 2, 1829, No. 25 (15 florins 10, Campen).

Willmet and others, Amsterdam, January 25, 1836, No. 53 (20 florins, Esser).

624g. A Hunting Party.—In a flat landscape.

Signed, A. Cuyp; canvas, 24½ inches by 34 inches.

Sale.—W. G. van Klinkenberg and others, Amsterdam, March 6, 1843, No. 65 (10 florins 75, De Rooy).

624h. Sportsmen with their Dogs.—In a forest track. Signed and dated 1670; panel, $35\frac{1}{2}$ inches by $35\frac{1}{2}$ inches.

Sale.—Baron de Hirsch, London, February 2, 1897, No. 29.

624i. A Hunting Party.—Near a castle. Panel, 18 inches by 24 inches.

Sales.—Hirst and others, London, March 31, 1900, No. 94.
John Dell and others, London, April 23, 1900, No. 65.

624j. A Sportsman on a River-Bank. Panel, 11 inches by 15 inches.

Sale.—London, February 24, 1902, No. 51.

625. Huntsmen Resting.—A hilly landscape. A huntsman on a grey horse in the foreground; other huntsmen with dogs near a spring. 26 inches by 37 inches.

Sale.—Utrecht, April 22, 1811, No. 187.

625a. A Sportsman resting on a Bank.—He looks over a wide landscape, and holds a hare suspended from a stick. Near him are three fine greyhounds.

Panel, $11\frac{1}{2}$ inches by 10 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 27.

625b. Two Cavaliers on Horseback conversing.—Farther back a sportsman with a dog is resting. In the distance are two anglers. Beyond them are hills. Sunny in tone.

Panel.

Sale.—Amsterdam, August 15, 1825, No. 115 (40 florins).

625c. A Hunting Party halting.—In a landscape. Signed, CUYP; panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 137.

625d. A Sportsman resting.—In a rocky landscape. His dogs are beside him. His saddle-horse is fastened by the reins to a post. In the background is a horse at a feeding-trough. Warm in tone.

Canvas, 27 inches by 22 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 44.

626. A Sportsman resting. Sm. Suppl. 36.—At the edge of a wood a young sportsman sits on a shady bank and looks at the game he has shot. His game-bag is in his hand. He wears a black cap, a grey coat, red breeches, and laced boots. Beside him, to the right, stands his gamekeeper, who holds up a dead bird. On the ground lie other birds with a fowling-piece and horn. In the right foreground lies a large poodle. In the right background, through the trees, a sportsman is seen firing.

Signed, A. C.; panel, $28\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 443.

In the Lebrun collection.

Sale.—Héris (Biré collection), Paris, March 25, 1841, No. 27 (1920 francs).

627. Three Huntsmen halting. Sm. 155.—In the foreground, near trees, three huntsmen are resting. One has dismounted and stands beside his dappled-grey horse, which has a velvet saddle with gilt housings. Close to this is a black horse held by a negro, with three dogs. A second rider sits on a bay horse, while the third, in a red jacket, sits in the foreground pulling up his boots. A greyhound drinks at a pool on one side of the foreground; beyond it is seen a castle. A fine summer morning. "A superlative picture" (Sm.).

Canvas, 38 inches by 52½ inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, 270.

Exhibited at Manchester, 1857, No. 714—as "A Prince of Orange starting for the chase."

Sales.—London, 1813 (£262 : 10s.).

Mortimer, London, 1829 (£462, bought in).

Purchased by O'Niel, 1830 (£682 : 10s.).

In the collection of Edward Lloyd, Manchester, 1834 (Sm.) and 1857.

627a. Five Sportsmen.—With many dogs and two horses, resting at sunset near a ruin.

Panel, 31½ inches by 40½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, i. 720).

627b. A Sportsman resting.—He sits with his dogs near an old tree-trunk. A groom holds his horse by the reins. A broad landscape with a river.

Panel, 17½ inches by 25½ inches.

Sale.—Amsterdam, May 25, 1869, No. 15.

627c. A Hunting Party.—Halting near a spring.

Signed.

Sale.—Walter R. Farquhar, London, June 2, 1890, No. 100.

Possibly identical with a work of Ludolf de Jongh—measuring 36 inches by 49 inches and signed A. Cuyp—which is in the hands of an American dealer.

628. Four Sportsmen on the River.—On a bank on the left foreground, where three fishing-boats are drawn up on shore, are a peasant woman and four sportsmen, one of whom sits on the end of a plank. They are waiting for a boatman who is bringing two cavaliers in his boat. In the right background, on the bank of a river alive with vessels, is a town illumined by sunlight breaking through clouds. The foreground is in shadow.

Signed in the left-hand bottom corner, A. Cuyp; panel, 17½ inches by 29½ inches.

Sale.—H. de Kat, Paris, May 2, 1866, No. 17 (4000 francs).

629. FISHING-BOATS ON A LAKE.—Between high cliffs. Blue sky with clouds. [Pendant to 630.]

Panel, 5 inches by 4 inches.

Mentioned by Waagen (iii. 159).

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 123, and 1903, No. 77.

Sales.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 17.

(Probably) Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 209 (24 florins, with pendant, Lamme).

In the collection of the Marquess of Lansdowne, Bowood, in and since 1884.

630. **FISHING-BOATS ON A CALM SEA**.—Blue sky with clouds. [Pendant to 629.]

Panel, 5 inches by 4 inches.

Mentioned by Waagen (iii. 159).

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 124, and 1903, No. 78.

Sales.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 17.

(Probably) Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 209 (24 florins, with pendant, Lamme).

In the collection of the Marquess of Lansdowne, Bowood, in and since 1884.

631. **SHIPS ON THE MAAS**. Sm. 193, and Suppl. 29.—To the left lies the town of Dordrecht. In front, along the quay and in the river, lie many vessels. A large two-masted ship has its bow towards the spectator. On the right are three men on a raft of timber; five men in a small boat are in the foreground. The distant shore is lined with trees. Similar in composition to the Holford picture (164). [Compare 274.] A "very splendid picture" (Sm.).

Canvas, 43 inches by 52½ inches.

Mentioned by Waagen (iii. 160).

Exhibited at the British Institution, London, 1839.

Purchased from a private collection, Brussels, 1829, by Nieuwenhuys.

In the collection of Edward Gray, Harringay House, London, 1834; sold by his executors, through Buchanan, to the Marquess of Lansdowne, 1839 (£1250).

In the collection of the Marquess of Lansdowne, Bowood.

632. **A River Landscape**.—The estuary of a broad river, with fishing-boats in front, in the middle distance and at the bank. It has a delicate golden tone.

Signed in the left-hand bottom corner, but not very clearly; panel, 12 inches by 14 inches.

In the possession of the Paris dealer F. Kleinberger.

In the Picture Gallery, Kassel; acquired in the spring of 1905.

633. **SHIPS ON A RIVER**.—In the foreground, on the river, is a large sailing-ship with numerous passengers. It carries a Dutch flag, and a red flag with a white bird (a swan?). Other smaller vessels are in the distance. At the left is a landing-place, with ducks. Very sunny.

Signed on the rudder, A. Cuyp ; panel, 24 inches by 30 inches.

A clever copy was in the Dutch Exhibition at the Whitechapel Art Gallery, London, 1904, No. 332, lent by H. Pfungst.

Mentioned by Waagen (ii. 279).

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 80. In the collection of the Earl of Carlisle, Castle Howard.

634. VIEW OF DORDRECHT.—From the northern bank of the Maas. The river, alive with ships, fills the middle distance and background. In the centre a sailing-boat moves forward slowly ; to the right is the town with its church. In the foreground to the left, on a little tongue of land, are two men, one standing up, the other seated ; both have their backs to the spectator. It is the best of the master's early works. It was formerly attributed to Van Goyen. It is enamel-like in colouring, and very light in tone.

Panel, 20 inches by 34 inches.

Purchased in London, 1892, at the sale of an anonymous collector.

In the collection of the late Alfred Thieme, Leipzig, Von Bode's catalogue, No. 17.

635. THE FERRY BY THE RIVERSIDE.—A party are waiting for the ferry-boat to take them to the town opposite. An early work.

Signed in the water, A. cuyp ; panel, 17 inches by 28½ inches.

Exhibited at Leipzig, 1889, No. 44.

In the collection of the late Alfred Thieme, Leipzig.

636. The Maas at Dordrecht in a Storm.—The town is on the right. In the foreground is a coaster ; its large sail is reefed. Two other ships are on the left, and a rowing-boat is near the bank on the right. A stormy sky.

Signed in full on the right ; panel, 19 inches by 29 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 50, by W. C. Alexander.

In the collection of W. C. Alexander, London.

637. THE FERRY-BOAT. Sm. 247.—At the landing-place on the left is the ferry-boat, broadside on ; it fills most of the picture. Its main-sail hangs loosely on deck. Among the numerous passengers are four or five persons of distinction, and a drummer. A boat laden with passengers is in the wake of the ferry-boat ; beyond is a coaster coming up in full sail. The river is alive with shipping. A bright evening after showers.

Panel, 49 inches by 57 inches.

Mentioned by Waagen (ii. 20).

Exhibited at the British Institution, London, 1819, 1826, 1827.

In the Royal collection, Buckingham Palace, No. 140 ; it was in the Royal collection, 1834 (Sm.).

638. A RIVER LANDSCAPE.—Two boats in the foreground ; in one of them are two men. On the right is the wooded bank, with a

house. In the distance are windmills. Blue sky with clouds. An early work.

Signed A. Cuyp; panel, 14 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 82.

In the collection of George Salting, London.

639. RIVER SCENE WITH SHIPPING. Sm. 25 and 175.—In the right foreground a boat with a large sail is going away. It has on board about eleven persons; the water is thrown up at the bows. In the middle distance, to the left, is a large three-masted vessel with sails reefed, seen almost end on. Near it a boat, the sail of which is being hoisted, is going across the picture to the left; it is partly hidden by a boat in the left foreground with two rowers and three passengers. In the distance are other vessels. To the right, in the middle distance, are the church and houses of Dordrecht. The water is disturbed; gleams of sunshine break through the clouds.

Canvas, 38 inches by 58½ inches.

In the Slingeland collection, 1752 (Hoet, ii. 496).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 84 (1300 florins, Fouquet).

In the Nagell van Ampsen collection, The Hague, 1827 (worth £630—Sm.).

Sales.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 9 (9000 florins, Etienne le Roy).

Th. Patureau, Paris, April 20, 1857, No. 5.

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1901 catalogue, No. 49.

640. RIVER SCENE WITH SHIPPING AND FIGURES. Sm. 24 and Suppl. 10.—On the right is seen part of a jetty of piles, on which a man and a woman are standing. A rowing-boat carrying nine persons has just put off. A larger boat with a brown sail lies alongside. In the centre, a ferry-boat approaches the opposite bank of the river, where people await its arrival. Other sailing-boats are seen in the distance. The sunlight breaks through grey clouds. "A most beautiful work of the master" (Sm.).

Signed, A. Cuyp; panel, 27½ inches by 35 inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, 271.

Exhibited at the British Institution, London, 1837; at Manchester, 1857, No. 721, by Leicester; and at the Royal Academy Winter Exhibition, London, 1872, No. 147, and 1895, No. 58.

In the Slingeland collection, 1752 (Hoet, ii. 496).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 85 (850 florins, Beekman).

In the collection of Sir Robert Price, Bart., 1837 (Sm.).

Sales.—Sir Robert Price, London, 1854 (£510, Rutley).

The Rev. F. Leicester, London, 1860 (£850: 10s., Morrison).

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1901 catalogue, No. 54.

641. SHIPS ON THE MAAS AT DORDRECHT. Sm. 171.

—A row of vessels are lying at anchor under the walls of Dordrecht. In the foreground is a rowing-boat carrying seven persons. Warm evening light. "This simple scene, by the magical diffusion of light and heat, together with a skilful arrangement of colour, possesses a charm which rivets the attention and admiration of every beholder" (Sm.). [Possibly identical with 653*b*.]

Signed, A. C. ; canvas, 18 inches by 26 inches.

Mentioned by Waagen (ii. 167).

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 66, and 1895, No. 57.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 32 ; it was there in 1834 (Sm.).

642. THE MAAS IN A STORM.—Dark clouds with flashes of lightning. In the distance is the Huis te Merwede.

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 9 ; purchased in 1814.

643. SHIPS IN A STORM AT SEA.—Three sailing-vessels are labouring in a storm. To the left is a small boat with three rowers. Farther back, to the right, is a house on piles, near which are seen the masts of other vessels. Flashes of lightning illumine the sky.

Canvas, 43 inches by 59 inches.

In the Louvre, Paris, 1902 catalogue, No. 2345 (old No. 109).

644. A RIVER LANDSCAPE WITH SHIPPING. Sm. Suppl. 6.—In the foreground a large sailing-boat with four men on board is making towards a village with a windmill, seen in the distance to the left. Another vessel sails in the same direction. In the distance to the right are two other boats under sail. The flat river-bank is seen on the horizon. The water is much agitated. There are fine dark rain-clouds in the sky. [Compare 645.]

Signed in the right-hand bottom corner, A. cuijp ; panel, 16 inches by 28½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1102 ; it was there in 1842 (Sm., who valued it at £315).

645. A RIVER LANDSCAPE WITH SHIPPING. Sm. Suppl. 2.—A grey sky ; the water much agitated. A vessel with three men on board is sailing towards a town lying on the distant bank. In the distance to the left are three other sailing-vessels. Similar in style to 644, but not so warm in tone ; the vessel in the foreground is the same in each case.

Panel, 15½ inches by 22 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1103 ; it was there in 1842 (Sm., who valued it at £210).

646. A FERRY-BOAT ON A RIVER. Sm. 228.—A river, with a village on the opposite bank. On the water are a ferry-boat and

a small boat with men in it. Five persons stand on the bank. A good picture.

Signed on the boat's rudder, A. C. ; canvas, about 36 inches by 66 inches.

Mentioned by Waagen (iii. 42).

In the collection of Lord Leconfield, Petworth, No. 207 ; it was there, in the Earl of Egremont's collection, 1834 (Sm.).

647. LANDSCAPE WITH SHIPPING.—[Probably identical with 659e.]

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

648. RIVER LANDSCAPE.—On a calm Dutch river is a boat with a large sail. To the right, behind it and partly hidden, are two other boats ; another is seen in the distance to the left. In the distance to the right is a windmill. A great expanse of sky, finely lighted.

In the gallery of Prince Liechtenstein, Vienna ; recently acquired.

648a. A Calm River with Shipping.—A view of a town beside a river. Morning.

38 inches by 55 inches.

Sale.—Amsterdam, January 24, 1763, No. 6 (85 florins, Fouquet).

648b. View on the Maas.—On the still river are vessels. To the right is Dordrecht, to the left a village with trees. Very light.

Panel, 19 inches by 40½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 47 (205 florins, Fouquet).

649. View on the Maas. Sm. 1.—To the right is Dordrecht. On the opposite bank are buildings. In the middle of the stream, near the front, is a sailing-boat ; other vessels are visible in the distance.

Panel, 19 inches by 36 inches.

Sale.—Paris, 1774 (1500 francs).

649a. A River Landscape.—With little sailing-boats and figures.

Panel, 13 inches by 18 inches.

Sale.—H. A. Wittewael, Utrecht, March 30, 1775, No. 43 (42 florins).

649b. A Sea Piece, with a Rainbow.

11 inches by 17 inches.

Sale.—Antwerp, July 5, 1784, No. 117 (22 florins, Peeters).

650. A Sea Piece ; a Storm coming on. Sm. 14.—In the foreground a large vessel is sailing close to the wind. Farther away are another vessel taking in sail, and a rowing-boat. The restless waves are finely rendered. [Pendant to 719.]

Canvas, 42 inches by 58 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 73 (712 florins, Fouquet).

650a. A River.—With sailing-vessels and other boats. A town in the distance.

Panel, $13\frac{1}{2}$ inches by 20 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 90 (59 florins, Wubbels).

650b. A River Landscape.—On the placid stream is a rowing boat; along the embankment lie three vessels.

Panel, $17\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 91 (97 florins, Beckman).

650c. A Village and a Mill beside a River.—A few sailing-boats on the stream.

Panel, 7 inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 92 (40 florins, Coclers).

651. A Seaport, with Buildings. Sm. 37.—In the foreground are several men on horseback or on foot. A dog runs at full speed.

Panel, 9 inches by 12 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 104 (146 florins, Roos).

651a. A Ferry-Boat.—On a placid stream is a ferry-boat, in which peasants with two oxen are crossing from one village to another.

Panel, 15 inches by 21 inches.

Sale.—Amsterdam, December 5, 1785, No. 28 (3 florins, Fouquet).

652. The Maas, with Dordrecht in the Distance. Sm. 2.—In the foreground is a boat filled with passengers. [*See 659c.*]

Panel, $14\frac{1}{2}$ inches by 22 inches.

Sales.—Paillet, Paris, 1777 (900 francs).

Chevalier de Clène (Clesne ?), Paris, 1787 (1410 francs).

Castlemore, Paris, December 20, 1791 (1300 francs).

652a. View on the Maas, with Shipping. Sm. 263.

Sale.—Sir Joshua Reynolds, London, March 13, 1794 (£58 : 16s.).

652b. View on the Maas.—With sailing-vessels and other boats. Dordrecht in the distance.

Panel, 35 inches by 58 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 48 (10 florins).

652c. A Storm.

Sale.—Bryan, London, May 17, 1798, No. 18 (£13 : 13s.).

652cc. Sea Piece with Ships.

Panel, $23\frac{1}{2}$ inches by 30 inches.

Sale.—L. H. de Haze Bomme, Middelburg, December 15, 1803, No. 40.

652d. Shipping on the Maas in a Storm.—Dordrecht in the distance.

Canvas, 36 inches by 36 inches.

Sale.—Amsterdam, May 7, 1804, No. 33 (14 florins).

653. View of a Town on a River. Sm. 101.—Flushing, according to Sm. Vessels and boats are on the river. Sunset.

Panel, 17 inches by 21 inches.

Sale.—Van Leyden, Paris, September 10, 1804 (4000 francs, Paillet).

653a. Sea Piece; a Gale.—Sailing-vessels and fishing-boats. A cloudy sky, with gleams of sunlight.

Canvas, 14 inches by 18 inches.

Sales.—Amsterdam, August 8, 1804, No. 41 (4 florins 10, Gruyter).

J. E. Grave and others, Amsterdam, May 5, 1806, No. 33.

653b. View on the Maas.—Near Dordrecht. With sailing-vessels and ships at anchor. In the foreground is a sloop with passengers. [Possibly identical with 641.]

Panel, 18 inches by 25½ inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 64 (39 florins 15).

654. View on the Maas. Sm. Suppl. 46.—On the right is Dordrecht. Near the quay, and close to the church tower, are two boats, the nearer containing five persons, the other containing four. Beyond is a coasting-vessel with main-sail hoisted. On the opposite side a merchantman with sails furled rides at anchor; her dark hull contrasts finely with the glittering surface of the river. In the distance are many small craft.

Canvas, 29 inches by 43 inches.

Sale.—S. Hammersley, London, 1806 (£588, Nieuwenhuys).

654a. A Rough Sea.—With sailing-vessels and ships at anchor, fishing-boats and small boats. An effect of light.

Sale.—Haarlem, September 23, 1811, No. 11.

654b. A River Landscape.—A bridge crosses the stream. In the foreground some men are fishing. In the distance are buildings. By Cuyp or in his manner.

Panel, 17½ inches by 13½ inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 32 (51 florins 50).

654c. View on the Maas.—A view from the river in front of Dordrecht to the ferry at Zwiindrecht. There are large and small vessels on the river. [Possibly identical with 657.]

Panel, 20½ inches by 42 inches.

Sale.—P. van der Santheuvel and J. van Stry, Dordrecht, April 24, 1816, No. 9.

655. A River Landscape. Sm. 137.—Several vessels are in the stream. One, under full sail, carries many passengers and sailors. Seven persons stand in a group in the foreground. At one side is a cottage.

Panel, 14 inches by 20 inches.

Sale.—Lapeyrière, Paris, April 14, 1817 (1765 francs).

656. A Sea Piece.—On a calm sea two merchant-vessels carrying soldiers are coming near. In the distance are other sailing-vessels and a village.

Panel, 13 inches by 18 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 24 (186 florins, Smart).

656a. Village beside a River.—On the placid stream are several boats with figures.

Panel, 19 inches by 29 inches.

Sale.—Rotterdam, April 25, 1817, No. 75 (100 florins, Woodburn).

656b. A River Landscape.—A river alive with shipping; a village on the bank.

Panel, 16 inches by 27 inches.

Sale.—Rotterdam, April 25, 1817, No. 87 (32 florins, La Coste).

656c. A River Landscape in a Storm.—Several boats and figures.

Panel, 20½ inches by 32 inches.

Sale.—Rotterdam, April 25, 1817, No. 134 (53 florins, Woodburn).

656d. The Rotterdam Ferry-Boat.—Off Rotterdam, crowded with passengers.

Panel, 25 inches by 43 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 241.

656e. A River-Bank with Figures.

Panel, 9½ inches by 12½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 343.

656f. A Sea Piece.—On a calm sea a frigate sails majestically, escorted by three smaller vessels. In the foreground is a raft; to the left is a merchant-vessel.

Canvas, 22 inches by 31 inches.

Sale.—(Supplementary) De Burtin, Brussels, July 21, 1819, No. 3.

656g. View on the Maas.—With Dordrecht.

Canvas, 28 inches by 39 inches.

Sale.—A. J. Brandt and D. Kerkhoff, Amsterdam, October 29, 1821, No. 64 (25 florins, Brondgeest).

656h. A River Landscape.—On the bank are high trees and buildings. On the water are vessels.

Panel, 22 inches by 34 inches.

Sale.—Amsterdam, October 30, 1823, No. 54 (5 florins 15, Van den Berg).

657. View on the Maas. Sm. 96.—A view near the village of Zwiijndrecht. Three boats full of passengers appear to have just put off from the village. On the opposite side are a coaster under full sail and two small vessels; other boats are also to be seen. "The warmth of a fine evening gives a charm to the scene, which is otherwise too formal in its lines to be agreeable to the eye" (Sm.). [Possibly identical with 654c.]

Panel, 25 inches by 42 inches.

Sales.—Thompson Martin, London, 1830 (£84, bought in).

Thompson Martin, London, 1831 (£52 : 10s.).

London, 1832 (£49 : 7s.).

657a. A River Landscape.—With shipping and other rich accessories.

Sale.—Rotterdam, September 15, 1834, No. 53.

658. View on the Rhine. Sm. 89.—High rocky hills fill the right side. Near the shore on the left are two boats, the nearer containing five persons, the other holding three. Beyond are several small sailing-boats. A fine summer evening.

Panel, 11 inches by 14½ inches.

Engraved by Major while in the Schaub collection.

In the collection of Sir Luke Schaub, Bart., sold by auction in 1769.

In the collection of the Earl of Ashburnham, 1834 (Sm.).

659. A River Landscape with Fishing-Boats. Sm. 255.—A number of fishing-boats are moored close inshore on the right. Near them a rowing-boat with eight men is crossing the stream. The river has a low bank; in the distance are four small vessels.

Panel, 17½ inches by 21 inches.

In the collection of Edward Lloyd, Manchester, 1834 (Sm.).

659a. A River Landscape.—In the foreground are a woman resting, a sportsman, and two men fishing.

Signed, A. CUYP; 18½ inches by 24 inches.

Sale.—Jelgerhuis and Saportas, Amsterdam, December 12, 1836, No. 89.

659b. A Ferry-Boat.—On a river with shipping.

Signed; panel, 30 inches by 46 inches.

Sale.—J. A. Töpfer, Amsterdam, November 16, 1891, No. 19 (29 florins 75, Schmidt).

659c. River with Shipping.

Canvas, 23½ inches by 19 inches.

Sale.—Baron Pabst van Bingerden, The Hague, September 7, 1842, No. 12 (6 florins).

659d. A Placid River.—With ships under sail or at anchor. On one side is a dyke with workmen and anglers. Sunlight.

Panel, 12 inches by 25 inches.

Sales.—Amsterdam, April 17, 1809, No. 20.

(Possibly) B. Mallinus, Brussels, September 22, 1842, No. 6.

659e. **A Ferry-Boat.** Sm. 201.—On a river, a ferry-boat, with main and jib sails set, is sailing forward. On the other side, and farther back, is part of a walled town; in the distance are small vessels. A fine summer afternoon. "This is an example of the greatest beauty and perfection" (Sm.). [Probably identical with 647. Sm. refers to 652.]

Panel, 18 inches by 22 inches.

In the collection of Jeremiah Harman, 1834.

Sale.—Jeremiah Harman, London, May 17, 1844 (£1060, Rothschild).

659f. **A River Landscape; a Storm coming on.**—A broad canal near the sea; a Dutch town lies on the distant shore. Several vessels with large sails are crossing the water, which swirls and foams under the influence of an approaching storm.

Canvas, 32½ inches by 39½ inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 313.

660. **A Ferry-Boat on the Maas.**—On the placid stream are many boats. In the foreground is a ferry-boat carrying a waggon with three horses and many persons. In the distance is Dordrecht. Warm in tone.

Panel, 28 inches by 38 inches.

Sale.—E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 25 (480 florins, Sala).

660a. **A River Landscape.**—In the foreground are a vessel at anchor and another under sail. Nearer the front is a boat holding six persons. In the middle distance is part of Dordrecht.

Panel, 15 inches by 18 inches.

Sale.—E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 33 (30 florins, Sala).

661. **A River Landscape with a Ferry-Boat.**—[Pendant to 513.]

Sale.—Casimir Périer, London, May 5, 1848 (£178 : 10s.).

661a. **A Sea Piece.**—On a placid river are many vessels. In the foreground are two fishing-boats with many persons on board. To the left are figures on a dyke, from which a sloop is putting off. In the distance are trees and bushes.

Panel, 18 inches by 29 inches.

Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 17 (640 francs, Tardieu).

662. **A River Landscape.**—On the right is a town; on the left is a landing-place, where persons stand conversing. Sailing-vessels, and a boat with three people in it, are on the water.

Panel, 17 inches by 29 inches.

Sale.—Amsterdam, May 10, 1853, No. 16 (533 florins, Lamme).

663. **The Maas at Dordrecht.**—Morning. Several vessels in the stream. To the left is a boat with men.

In the Tomline collection, Orwell Park, 1854 (Waagen, iii. 441).

663a. Going Home in a Stiff Breeze.

In the collection of W. Beckford, Fonthill Abbey, Bath.

Sale.—J. R. Blaine, London, 1857 (£300, White).

664. View on the Maas at Dordrecht.—Morning sunshine.

Sales.—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846.

Scarisbrick, London, May 11, 1861 (£283 : 10s., Smart).

664a. Fishermen on the Maas.—[Possibly identical with 677*d*.]

Sale.—Scarisbrick, London, May 11, 1861 (£107, Smart).

664b. Sea Piece: Evening.

Signed, A. Cuyp; panel, 12½ inches by 15½ inches.

In the collection of W. von Kranc-Matena, Darmstadt, 1863 (Parthey, ii. 849).

664c. A Flat River Landscape.

Panel, 9½ inches by 12½ inches.

In the Gotha Gallery, 1863 (Parthey, i. 722).

664d. View of a Dutch Town.—With its harbour full of shipping.

In the Hoser collection at the Prague Gallery, 1863 (Parthey, i. 271); not now to be found in the Rudolfinum, Prague.

665. Sea Piece.—Several coasting-vessels lie at the entrance to the little harbour of a town, the church of which towers above its walls. In the distance are seen two vessels, as well as the coast. In the foreground is a sloop in still water. Sunrise.

Panel, 15½ inches by 24 inches.

Sales.—Cardinal Fesch, Rome, March 17, 1845, No. 54.

Duc de Morny, Paris, May 31, 1865, No. 40 (12,000 francs).

666. A Ferry-Boat on the Maas.—With eight people on board. Near the bank are ducks. In the distance is Dordrecht.

Sale.—Sir F. Roe, London, May 25, 1867 (£161 : 14s., Rhodes).

666a. The Ferry-Boat.

In the Birch collection.

Sale.—J. Fallows, London, 1868 (£99 : 15s., Gruyter).

667. A Dutch Canal.—In the style of Van Goyen.

Panel, 14 inches by 20½ inches.

Mentioned by Waagen (ii. 292).

In the collection of Charles Bredel, London.

Sale.—(Probably) Miss Bredel, London, May 1, 1875 (£325 : 10s., Rutley).

667a. View on the Rhine.

22 inches by 30 inches.

Sale.—Foster, London, June 3, 1876 (£3150, Rutter).

667b. A River Landscape.—With fishing-boats.

Panel, 23 inches by 31 inches.

Sale.—Albert Levy, London, June 16, 1876 (£73 : 10s., M. Colnaghi).

668. A River Estuary.—With ships on the right and in the distance. In the left foreground is a boat with figures. On high ground to the right is a church with other buildings. [Pendant to 252.]

Panel, 11 inches by 13½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 85.

Sales.—(Possibly) Amsterdam, October 30, 1823, No. 59 (3 florins 10, with pendant).

J. S. Phillips, London, 1866 (£252, Fordham).

In the collection of J. E. Fordham, London, 1878.

668a. Ships on the Maas at Dordrecht.

Sales.—London, 1874 (£115 : 10s., Bell).

(Probably) Bell, London, 1881 (£126, Perlington)—measuring 40 inches by 36 inches.

668b. Sea Piece.—On a broad and placid river a vessel with numerous passengers is under full sail. On the left another sailing-vessel is taking in passengers. A third vessel near the shore is preparing for departure and hoisting sail. There are windmills in the distant pastures, which are full of cattle.

Panel, 24 inches by 32 inches.

Sales.—E. Ruelens, Brussels, April 17, 1883, No. 65.

669. Shipping on a River (or, A Sultry Morning).—On the river both in the foreground and in the distance are many vessels with figures. On the farther bank is Dordrecht. A cloudy sky.

Signed, A. Cuyp, and dated 1643 ; panel, 22 inches by 32 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 107.

In the collection of Captain W. A. Hankey, Beaulieu, Hastings, 1885.

670. Ships on the Sea (or, Homeward Bound).—On the sea, which is slightly ruffled, two vessels are sailing in the foreground to the right ; others are in the distance. The coast is to the right. A cloudy sky.

Panel, 18 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 101, by de Zoete.

Sale.—S. Herman de Zoete of Hayes, London, 1885, No. 216 (£535 : 10s., Colnaghi).

Note.—No. 101 in the Winter Exhibition of 1884 was attributed to Jan van de Capelle, and No. 109, "River Scene with Boats," on canvas, 19 inches by 19 inches (also H. de Zoete's property) to Cuyp. But these entries seem to have been transposed. For No. 101 was sold as a Cuyp in the 1885 sale, and No. 109 as a Van de Capelle (which fetched £399, Agnew ; and was in the Sir James Knowles sale, May 29, 1908, £1102 : 10s., Colnaghi).

670a. A River Landscape.—At evening, with numerous three-masted ships, sailing-vessels, and boats. In the foreground two fishermen

in a boat are casting their nets. To the left, on the farther bank, is a town with several churches.

Signed in full on a sailing-boat in the right foreground, and dated 1640; 16½ inches by 22 inches.

Sale.—H. Moll, Cologne, November 11, 1886, No. 40 (1200 marks, Dr. Drainer).

671. SHIPPING ON A RIVER.—Three sailing-vessels are going down stream close together, leaving a long wake. In front of them is a fourth vessel. On the right two men stand on a high bank. The nearer shore is covered with thick bushes and trees. A cloudy sky.

Signed in the right-hand bottom corner, A. Cuyp; panel, 12 inches by 16½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 114.

Sale.—David P. Sellar, June 6, 1889, No. 11.

671a. A River Landscape with Boats.—Morning. [Pendant to 729.]

Panel, oval, 13 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 394.

Sale.—Earl of Dudley, London, June 25, 1892, No. 2.

672. A VIEW ON THE MAAS.—With a ferry-boat.

24½ inches by 29 inches.

In the possession of the London dealer Larkin, 1892, No. 37.

673. A RIVER LANDSCAPE.—A cavalier and a lady are on the bank waiting for the ferry.

18 inches by 24 inches.

Sale.—London, May 13, 1893, No. 25.

674. The Maas at Dordrecht.—In the centre is a sailing-vessel with figures; to the right is a rowing-boat; to the left are fishing-boats. In the distance are a windmill, and the church and houses of Dordrecht.

17½ inches by 22 inches.

Sale.—George Field, London, June 10, 1893, No. 19.

675. Fishing-Boats on a Rough Sea.—They are labouring in the waves. In the left foreground one boat is putting in to land. A flash of lightning comes from heavy thunderclouds.

Signed on a plank, A. C.; panel, 12½ inches by 22 inches.

Sale.—Lanfranconi of Pressburg, Cologne, October 21, 1895, No. 42.

676. A RIVER LANDSCAPE.—With a large black ship, carrying two persons, in the foreground. To the left are warships with tall masts; to the right is a fortified town with towers and bastions.

15½ inches by 21 inches.

Possibly the picture exhibited at Leeds, 1868, No. 658, lent by Henry Harvey.

Exhibited at the London Guildhall, 1895, No. 135.

Then in the collection of W. Harvey, London.

676a. A River Landscape.—With boats and figures.

Sale.—Lord Waterpark and others, London, June 12, 1897, No. 101 (£4 : 4s., De Coninck).

677. A SUNNY RIVER LANDSCAPE.—On the bank to the left is a cottage. In the centre are two boats drawn up into the reeds, with two figures. Sunshine. A very early picture in a straw-yellow tone.

Signed in full; panel, 13½ inches by 20 inches.

Sale.—J. C. Miéville, London, April, 29, 1899, No. 60 (£430 : 10s., Lesser).

677a. View on the Maas at Dordrecht.—With boats and figures.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 28 (£30 : 9s., Goudstikker).

677b. A River Landscape.—The river stretching away into the far distance washes the sandy shore which occupies the foreground, and near which two sailing-vessels lie at anchor.

Canvas, 25½ inches by 31½ inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 22.

677c. A River Landscape.—With boats and figures.

Panel, 24 inches by 38½ inches.

Sale.—London, July 7, 1900, No. 55.

677d. The Maas at Dordrecht.—With a fleet of fishing-boats and numerous little boats with figures. [Possibly identical with 664a.]

Panel, 36 inches by 58 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 70 (£22 : 1s., Goudstikker).

677e. A River Landscape.—On the bank are a cottage and figures.

Panel, 16 inches by 21 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 21.

677f. View on the Maas at Dordrecht.—With numerous boats and figures.

Panel, 27 inches by 38 inches.

Sale.—Salmon, London, June 22, 1903, No. 135.

678. A RIVER LANDSCAPE.—With a village, a ferry-boat, and figures.

Canvas, 40 inches by 51 inches.

Sale.—London, February 13, 1904, No. 100 (£89 : 5s., Harvey).

678a. A Sea Piece.—On the water in front are three vessels carrying many people; in the distance are numerous sailing-vessels. To the right is a town.

Panel, 28 inches by $41\frac{1}{2}$ inches.

Sales.—(Possibly) Leyden, June 1, 1765, No. 38 (65 florins).

Munich, April 25, 1904, No. 19.

678b. A River Landscape.—With boats and figures. [Possibly identical with 678f.]

Canvas, 24 inches by 29 inches.

Sales.—London, May 19, 1904, No. 137 (£3 : 13 : 6, Gunn).

(Possibly) Lady Currie, London, 1906, No. 26 (£115 : 10s., Gooden and Fox).

678c. A River Landscape.—With a ruin and boats.

$20\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 133.

678d. A River Landscape.—With a ruin. At a projecting bank are figures and boats.

Panel, 22 inches by 35 inches.

Sale.—Chr. Bushell and others, London, March 17, 1906, No. 103.

678e. A River Landscape.—On the dyke are figures and buildings.

Panel, 23 inches by 29 inches.

Sale.—James Boulton, London, April 11, 1906, No. 154.

678f. A River Landscape.—With sailing-boats and figures. [Possibly identical with 678b.]

Canvas, 24 inches by 29 inches.

Sale.—Lady Currie and others, London, ~~June 1~~ June 30, 1906, No. 26 (£115 : 10s., Gooden and Fox).

678g. A River Landscape.—With a village, a ferry-boat, and figures.

Canvas, 38 inches by $51\frac{1}{2}$ inches.

Sale.—Thomas M'Lean, London, January 18, 1908, No. 148.

679. THE COAST AT SCHEVENINGEN.—Sm. 97. A cavalier, richly dressed in a brown velvet costume edged with gold, buff boots and a turban, and mounted on a dappled-grey, rides forward from the right. A man-servant on a bay horse gallops after him from the opposite side, preceded by a dog. Beyond them is a horseman, surrounded by about twenty-four peasants and fishermen who are busy with their fish. Some fishing-boats lie near the shore. To the right, above a high sand-hill, rises a church tower. "Painted in the artist's most esteemed manner" (Sm.).

Panel, $31\frac{1}{2}$ inches by 42 inches.

Exhibited at the British Institution, 1832.

Sales.—Philip Hill, London, July 3, 1811 (£252).

Edward Coulson, London, May 7, 1830 (£291 : 18s.).

T. Emmerson, London, 1832 (£215 : 5s.).

In the collection of Sir Matthew White Ridley, 1834 (Sm.).

In the collection of Lord Ridley, London.

679a. Coast Scene.—With vessels and figures.

Panel, 20 inches by 36 inches.

Sale.—Amsterdam, October 18, 1819, No. 15 (45 florins, Gruyter).

679b. Coast at Scheveningen.—With a large crowd of people watching the departure of a prince.

Canvas, 30½ inches by 43½ inches.

Sale.—Amsterdam, October 30, 1823, No. 50 (14 florins 15, S.).

679c. Coast Scene with Fishermen.

Signed, A. Cuijp; panel, 29 inches by 57½ inches.

Note.—Possibly some of these coast scenes with fishermen are not by Aelbert, but by Benjamin, Cuyp, who delighted in painting such subjects.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 41.

679d. Coast Scene with Vessels.

Panel.

Sale.—D. N. Teengs, Monnikendam, September 23, 1824, No. 15 (110 florins, Smart).

680. Coast Scene.—In the foreground sit two fishermen and a woman with a market-pail in her lap, watching some fish on the shore. Farther away is a boat with fishermen, a sailing-vessel, a sloop with men in her, and sailing-boats. At one side is the tower of a village church. Evening sunlight. [*See note to 679c.*]

Panel, 29½ inches by 42 inches.

Sale.—J. Nauta, widow of E. van Drielst, and others, Amsterdam, April 12, 1842, No. 12.

680a. Coast Scene with many Figures.—[*See note to 679c.*]

Panel.

Sale.—Antwerp, March 30, 1846, No. 45.

688b. Coast with Dunes.—In the foreground are two fishermen near a waggon with a bay horse, and other men. In the middle distance and in the background are fishing-boats, drawn up on the shore or going to sea. [*See note to 679c.*]

Panel, 18½ inches by 25 inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 28 (150 florins, Verheggen).

680c. Coast at Scheveningen.—On the coast at Scheveningen, the church of which rises to the left above the dunes, is a great crowd of people of all classes, watching the Dutch fleet set sail. In the left foreground is a waggon with two horses. [*See note to 679c.*]

Signed in the left-hand bottom corner on a plank, A. C., and dated 1630 (?); panel, $26\frac{1}{2}$ inches by 42 inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 133.

68od. Figures on the Coast at Scheveningen, near the Fleet.—[*See note to 679c.*]

Sale.—Hall and others, London, November 21, 1896, No. 41.

68oe. Coast Scene.—With fishing-boats and figures. [*See note to 679c.*]

27 inches by 43 inches.

Sale.—Macbean and others, London, July 23, 1900, No. 43.

68of. Coast Scene.—With buildings and figures. [*See note to 679c.*]

$11\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—R. Goodall and others, London, February 20, 1905, No. 150.

68og. Coast at Scheveningen.—With figures, fishing-boats, and horses, one of which is tied to a tree. [*See note to 679c.*]

Panel, 36 inches by 60 inches.

Sales.—Harding, London, 1885 (£273, Hirsch).

London, December 20, 1902, No. 93.

London, May 6, 1905, No. 122.

68i. LANDSCAPE WITH COWS AND SHEEP.—The shepherd is on a hill to the left. It is catalogued as of the school of Cuyyp; but it appears to be a genuine early work of the master.

In the Aix Museum, without a number.

682. A FLAT SANDY LANDSCAPE.—Beside a road to the right is a farm; to the left of it is a wall, at which are several figures. In a light-yellow tone. A good picture of the early period.

Signed in the right-hand bottom corner, A. cuijp; panel, $9\frac{1}{2}$ inches by 12 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 93 (13 florins, Spruyt).

Acquired for the Berlin Museum from the Reimer collection, Berlin, 1843.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 861.

683. DUNES WITH COWS, SHEEP, AND FIGURES.—In the foreground is a high dune, rising to the right and overgrown with bushes and trees. A road leads away from it to the left into the distance. On the dune are two shepherds. In the right foreground, near the side of the dune, is a shallow pool, in which stand some cows. On the road a wayfarer meets a horseman. An early work.

Signed twice in the left-hand bottom corner, "A. cuijp. A. cuijp"; panel, $19\frac{1}{2}$ inches by 29 inches.

Purchased in Paris, 1873.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 861g.

684. Evening Landscape.

Signed, "A—cuijp. f."; canvas, 23½ inches by 33 inches.

Sale.—(Possibly) Lord Cawdor, London, 1800 (£84, Foster).

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 574 (old No. 410).

685. Landscape with Cattle.—A red building, with a herd of cattle in front. It is entirely in the style of Van Goyen, but there are touches characteristic of Cuyp, as in the landscape and in several figures.

Signed doubtfully in the left-hand bottom corner.

In the collection of Georg Ràth, Budapest, but not in the 1906 catalogue.

686. Identical with 186.

687. LANDSCAPE WITH TWO COWS.—The cows are on the left; on the right is water with boats. A light early picture.

Signed on the left with an indistinct monogram; panel, 11 inches by 16 inches.

In the collection of Adolphe Schloss, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

688. A DUTCH RIVER LANDSCAPE.—On the bank of a canal, on which are five vessels, are two men in grey with sheep. An attractive work of the early period.

Signed on the left, A. Cuyp; panel, 26 inches by 16½ inches.

Purchased from the Paris dealer C. Sedelmeyer, 1889.

In the Dordrecht Museum, 1906 catalogue, No. 11.

689. A RIVER LANDSCAPE WITH COWS.—A canal, with felled trees lying on the bank, is crossed by a little foot-bridge in the middle distance. On the farther bank, to the right, are a cottage and a haystack amidst trees. Beyond the bridge the canal joins a larger stream which flows away into the distance, bounded on the horizon by a tree-clad shore. In the left foreground cows are grazing; nearer to the front is a group of three peasants or raftsmen conversing with a townsman. An early work.

Signed in the right-hand bottom corner on the edge of the bank, A. cuyp; oak panel, 16 inches by 22 inches.

Exhibited at Munich, 1869.

Acquired for Frankfort, 1892, Gontard bequest.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 308a.

690. EVENING AFTER RAIN: LANDSCAPE WITH A COW AND THREE HERDSMEN.—On the right the ground rises towards a little hill. On it a cow lies in profile to the right, in front of trees, while three herdsman near her are conversing. In the centre of the background is a round tower. To the left is a small and stagnant pool. A grey sky with clouds. The setting sun tinges the edges of the

clouds a light ochre-yellow, and produces a fine effect of light, which is emphasised by vivid luminous passages on the grass and the bushes. By way of contrast there are dark bushes in the immediate foreground. The trees cast deep but transparent shadows to the right, and the left half of the picture, in the middle distance and background, is enveloped in a delicate warm greenish twilight. The picture is loosely painted and exceptionally poetic in feeling. [Compare 702.]

Signed in the left-hand bottom corner, A. cuyp; canvas, 21 inches by 27½ inches.

In the collection of Baron d'Aubigny, Paris.

In the possession of the Paris dealer F. Kleinberger, 1900.

In the possession of the London dealers Forbes and Paterson, in the spring of 1902.

In the collection of A. Bredius; exhibited on loan in the Royal Picture Gallery, The Hague, 1907 catalogue, No. 667.

691. LANDSCAPE WITH SHEEP AND SHEPHERDS.

—On a knoll to the left are two shepherds; one sits with his back to the spectator, the other stands in profile to the left. In the foreground are sheep and goats. To the right is a view over a flat landscape with a church in the middle distance. Blue sky with clouds. This is an exceptionally good picture of the early period; it is straw-yellow in tone.

Signed, "A. Cuyp fecit"; panel, 15 inches by 27 inches.

Exhibited for a time on loan at the Royal Picture Gallery, The Hague.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 89, and at the Whitechapel Art Gallery, 1904, No. 390.

In the collection of H. J. Pfungst, London.

In the collection of J. J. van Alen, London, from 1903.

692. **Cows by a River.**—On a little tongue of land in the centre foreground are three cows; one is lying down with its head to the left; another stands behind to the right, with its head turned to the left; the third turns towards the river. On the left a man sits in profile to the left; a boy and another man with his back to the spectator are conversing. On the river to the extreme right is a boat with two figures. Farther away are other boats. The river and the opposite bank, overgrown with bushes, fill the middle distance and background. [Possibly identical with 714.]

In the collection of H. J. Pfungst, London.

In the collection of J. J. van Alen, London.

693. **River Landscape with Sheep and Shepherds.**—On a hillock to the right are a man and woman, with sheep. To the left is a river with sailing-boats. Blue sky with clouds. The attribution to Cuyp is uncertain. If the picture is genuine, it must be an early work, but the drawing of the figures and sheep raises doubts. Still it is certainly an old and not a bad picture.

Signed, A. Cuyp; canvas, 15½ inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 180.

In the collection of Major Arthur Chambers, 1902.

694. COWS AND SHEEP IN A RIVERSIDE PASTURE WITH HERDSMEN (or, View on a Plain).—A view over a flat landscape. In the foreground a shepherd stands in profile to the right; near him to the left is a woman seated with her back to the spectator. To the right are three cows lying down and two standing in front of trees. In the foreground are four sheep; in the middle are three more. In the left middle distance is a river with a road along the bank. A village and windmills are visible in the plain. The bright sunny sky of late afternoon in summer. Probably an early work.

Signed, A. cuijp; panel, 18 inches by 28 inches.

Engraved by R. Cockburn and by J. Cousen.

In the Dulwich College Gallery, London, 1892 catalogue, No. 4 (old No. 9).

695. RIVER LANDSCAPE WITH CATTLE.—In the foreground is a river, with two boats near the bank, on which are two men and three cows. In the distance is the farther bank, overgrown with bushes. On the river is a sailing-boat. Cloudy sky. This is of the master's earliest period.

Signed, A cuijp; panel, 10 inches by 14 inches.

Engraved by R. Cockburn.

In the Dulwich College Gallery, London, 1892 catalogue, No. 60 (old No. 76).

696. LANDSCAPE WITH COWS AND SHEEP.—To the left are two cows and three sheep. Behind them are houses; to the right is a wall. There is a town in the distance. Grey cloudy sky. An early work.

Signed in the right-hand bottom corner, A. C.; panel, 14 inches by 19½ inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 63 (old No. 5).

697. LANDSCAPE WITH CATTLE AND FIGURES.—A low sandy place with patches of marshy grass. To the left two goats browse on a hillock. In the middle distance are three shepherds with sheep. To the right are three cows. A flat marshy distance under a grey sky. In Cuijp's early style, recalling that of Van Goyen.

Signed, A cuijp; panel, 14½ inches by 22½ inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 348 (old No. 192).

698. A HERDSMAN AND A WOMAN TENDING CATTLE AND A HORSE. Sm. Suppl. 21.—A hilly landscape on a fine summer evening. In the foreground two cows are lying down; a horse stands in a foreshortened view. Farther back, on rising ground, are two more cows and some sheep; near them is seated a woman

caressing a dog which jumps on her lap ; a man stands beside her, pointing into the distance. On the left are clusters of docks. A very early yellow picture, the authenticity of which is not quite certain.

Signed in full in the left-hand bottom corner ; panel, 26 inches by 32 inches.

Mentioned by Waagen (ii. 265).

In the collection of the Earl of Lonsdale, Lowther Castle, No. 15 ; it was there in 1842 (Sm.).

699. A COUNTRY FARM WITH FIGURES.—In the left foreground are little ducks, resembling very closely the duck in Jan Veth's picture (817). In the style of the Besançon picture of 1639 (362). A very large early work.

Sale.—(Probably) J. Blackwood, London, February 20, 1778 (£99:15s., Lord Ilchester)—measuring 42 inches by 33 inches.

In the collection of Lord Ilchester, Melbury Park.

700. LANDSCAPE WITH SHEPHERDS, SHEEP, AND GOATS.—A landscape with a hilly foreground and a view over a broad plain. To right and left are two shepherds with sheep and goats. In the middle distance are cottages amidst trees ; beyond is a church tower. Cloudy sky. An early picture, in the style of Van Goyen.

Panel, 11 inches by 17 inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 475.

701. A FLAT LANDSCAPE WITH HERDSMEN AND CATTLE.—In the centre is a town. All is in a brownish-yellow tone. A single figure in the foreground has local colour. An early picture, in the style of Van Goyen.

In the Preyer collection, Vienna ; purchased as a whole by Senator Clark.

In the collection of Senator Clark, New York.

702. LANDSCAPE.—With two cows, three herdsmen and a rider. To the left is a view across a placid lake with wooded shores and a ruined castle near the centre. The lake is partly hidden by the high bank to the right and the bushes, from which two trees rise almost in the middle of the picture. To the right are two cows, seen in profile to the left ; one is standing, the other lying down. Farther to the right are three herdsmen ; two are seated, the other stands conversing with a cavalier who is riding forward. In the style of the Bredius picture (690).

Signed in the left-hand bottom corner, A. Cuyp ; panel, 16 inches by 21½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 443.

In the collection of Etienne Le Roy, Brussels.

Sales.—Héris (Biré collection), Paris, March 25, 1841, No. 28 (4000 francs).

Th. Patureau, Paris, April 20, 1857.

Marquise de Rodes, Brussels, 1868.

Ch. Rhaban-Ruhl, Cologne, May 15, 1876, No. 62.

Léon Cardon, Brussels.

In the possession of the Paris dealer F. Kleinberger.
In the collection of Fernand Halphen, Paris.

703. AUTUMN LANDSCAPE WITH A FARM.—To the right, on a bank of a little canal crossed by a bridge, is a cottage; a waggon, a grey horse, and two men conversing are in front of it. To the right of them is a dovecot. To the left, farther back, are trees and bushes. In the distance are windmills; the canal is seen winding away. In the left foreground, on the pasture, are three men. Two ducks are swimming on the canal; a stork stands in the reeds. The sun rises behind the cottage. A good picture of the early period.

Signed in the right-hand bottom corner, A. Cuijp; panel, 16½ inches by 29½ inches.

Sale.—De M. and others, Amsterdam, February 23, 1904, No. 8 (2800 florins).

In the possession of the Paris dealer F. Kleinberger.

704. LANDSCAPE WITH HILLS AND A RIVER.—A fine distance.

In the collection of the late Leopold Goldschmidt, Paris.

705. Landscape.

Signed; panel, 24 inches by 34½ inches.

Exhibited at Brussels, 1882, No. 41.

In the collection of Count Bloudoff, St. Petersburg.

706. LANDSCAPE WITH COWS ON A RIVERSIDE PASTURE.—An early work, but very warm in tone. The trees are still somewhat unskilfully drawn. There is very little local colour.

Signed to the left on a plank, A. Cuyp.

Mentioned by Waagen (iii. 43).

In the collection of Lord Leconfield, Petworth.

707. A FLAT LANDSCAPE WITH COWS AND SHEEP.—In the distance is Dordrecht. A dark cloud in the sky. An early work in the style of the large Bridgewater House picture (369).

Signed in full in the right-hand bottom corner; panel, 19 inches by 28½ inches.

In the collection of Sir F. Cook, Bart., Richmond, No. 147.

708. LANDSCAPE WITH COWS AND A HORSE IN A THUNDERSTORM.—In the deep shadow in the foreground are two cows lying down on the right; the nearer is yellow, the other brown. To the right of them a powerful bay horse stands with his tail to the spectator. In the middle distance is a house; near it are three or four other cows, one of which stands up. Beyond is Dordrecht; the church and another tower rise dark against the grey sky, illumined by a great flash of lightning. To the left of the town are two windmills; farther right is a third. A very early picture. [Compare 167*a* and *b*.]

Signed in the right-hand bottom corner, A. Cuijp; panel, 30 inches by 42 inches.

In the collection of the Earl of Dysart, Ham House, Richmond, Surrey.

709. LANDSCAPE WITH A HERDSMAN, A DOG, AND THREE COWS.—Near a cottage. Farther away are a village church and cottages. The herdsman sits on the left, with his back to the spectator. Sunset. A genuine early work, in a warm brownish-yellow tone.

Panel, 20 inches by 30 inches.

Sale.—J. Howard Galton, London, June 22, 1889, No. 113.

In the collection of Sir William Farrer, Sandhurst Lodge.

710. A Flat Landscape, with a River.—To the right are wind-mills. In the distance to the left is a town. Small figures. It is straw-yellow in tone and recalls very strongly the early works of Cuyp, though catalogued as by an unknown hand.

In the Correr Museum, Venice, No. 26.

711. A LARGE LANDSCAPE.—With many accessories.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

712. LANDSCAPE WITH COWS.—The church to the left is that of St. Mary's, Utrecht, but is set in a fanciful landscape. The picture is still more yellow in tone than Van Goyen's works and thus belongs to Cuyp's very early period.

Signed in full; panel.

Mentioned by Parthey (i. 723).

In the collection of Count Czernin von Chudenitz, Vienna, No. 257.

712a. Two Landscapes.

Sale.—Jan Steen, Alkmaar, August 12, 1750, No. 57.

712b. Landscape.

Sale.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 64.

712c. A Fine Landscape, with Horses, and so forth.

17½ inches by 21 inches.

Sale.—Dordrecht, November 7, 1768 (Terw. 684), No. 9 (26 florins).

712d. Landscape.—With little figures, cows, and sheep. A river and a town in the distance.

Panel, 20 inches by 30½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 42.

712e. Landscape.

11 inches by 19 inches.

Sale.—John Blackwood, London, February 20, 1778 (£57 : 15s., Bertles).

712f. Landscape.

Sale.—J. van der B., Rotterdam, May 14, 1787, No. 8.

712g. Landscape. Sm. 82.—“A masterly study for a large picture” (Sm.).

Sale.—Sir S. Clarke and G. Hibbert, London, May 14, 1802 (£54 : 12s.).

712h. Landscape with Figures.

Sale.—Heathcote, London, 1805 (or 1807 ?) (£141 : 15s., Sir P. C.).

713. Landscape ; a Hill. Sm. 269.—The foreground is overgrown with docks and other wild plants, apparently studied from nature. In the distance are a herdsman and cattle. A fine evening.

Panel, about 14 inches by 21 inches.

Sale.—London, 1816 (£42).

713a. Landscape at Sunrise.—A delicate effect of light and a fine composition.

Panel, 39½ inches by 27 inches.

Sale.—Amsterdam, October 30, 1823, No. 48 (1 florin 5, Hopman).

713b. A Fine Landscape.—With many accessories.

Panel, 13 inches by 18 inches.

Sale.—Amsterdam, October 30, 1823, No. 49 (1 florin 10).

713c. A Hilly Landscape.—With a river. In the foreground are people reclining, an ass drinking, and accessories. Warm in tone.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 108 (9 florins, Van den Berg).

713d. Landscape.

Panel.

Sale.—Amsterdam, August 15, 1825, No. 303 (3 florins 10).

713e. Landscape.

In the collection of Lord Radstock.

Sale.—Chippendale, London, 1825 (£159 : 12s., bought in).

713f. Landscape.—With two little figures and a horse.

Signed, Cuyp ; panel, 13½ inches by 18½ inches.

Sale.—W. G. van Klinkenberg and others, Amsterdam, March 6, 1843, No. 66 (14 florins, Smit).

713g. Landscape with Figures.

Panel.

Sale.—Antwerp, February 24, 1851, No. 112.

713h and i. Two River Landscapes.

Sale.—Amsterdam, December 16, 1851, No. 16.

713j. Landscape with Figures.

Signed, A. Cuyp.

Sale.—(Supplementary) Amsterdam, August 20, 1856, No. 459.

713k. Landscape with a River.

Signed, A. Cuyp.

Sale.—E. B. Rubens and others, Amsterdam, August 11, 1857, No. 255.

714. River Landscape with Cows and Figures.—On the bank of the Maas in the immediate foreground are three cows, a shepherd, and two boys. A boat with two men is in the foreground; beyond it are other vessels. The opposite shore is flat. Warm sunlight. [Possibly identical with 692.]

In the Henderson collection, London, 1857 (Waagen, Suppl. 209).

714a. Landscape near Dordrecht.—Morning sunshine.

Sale.—London, 1858 (£183 : 15s., bought in).

714b. A Flat Landscape with a Thunderstorm.

Signed, "A. Cuyp fec."; panel, 22 inches by 30 inches.

In the Schaffgotsch collection, Berlin, 1863 (Parthey, i. 722).

714c. Landscape.

Panel, 21½ inches by 30 inches.

In the Gotha Museum, 1863 (Parthey, i. 723), but no longer there.

714d. Wooded Landscape with a Lake.—Sunset.

Panel, 19 inches by 29½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, i. 722).

714e. Hilly Landscape.—A sketch.

Panel, 4 inches by 7½ inches.

In the possession of Ritterich, Leipzig, before 1863 (Parthey, i. 722).

714f. Dutch Landscape with a Canal.

Canvas, 64½ inches by 100 inches.

In the collection of Graf Schönborn, Pommersfelden, 1863 (Parthey, i. 722), but not mentioned in the sale catalogue of 1867 or in the 1894 catalogue of the collection.

714g. Sunset.—A notable picture.

Signed; canvas, 41 inches by 67 inches.

Sale.—Faber, Stuttgart, April 28, 1870, No. 67.

714h. Landscape with Figures.

Sale.—Antwerp, June 23, 1871, No. 148.

714i. Landscape; Evening.

54 inches by 30 inches (or the reverse).

Sale.—J. W. Russell, London, July 2, 1875 (£787 : 10s., Marsden).

715. Landscape with a Windmill.

Sale.—Wynn Ellis, London, 1876 (£120 : 15s., Carstanjen).

715a. *See* 54a.

715b. Sunny Landscape.—With peasants, a miller's waggon near a well, and cottages.

Signed; 13 inches by 22 inches.

Mentioned by Waagen (ii. 139).

Sales.—H. A. J. Munro, London, June 1, 1878, No. 34 (£451:10s., Colnaghi).

(Possibly) A. Levy, London, May 3, 1884 (£378).

715c. Landscape with a Windmill.

10 inches by 14 inches.

Sale.—London, 1884 (£315, Peploe).

715d. Landscape with Peasants.

Sale.—London, 1884 (£126, Sedelmeyer).

716. Goats and Figures in a Landscape.—A pasture and a piece of ground covered with great trees; on the extreme left are the walls of a castle. To the right is an open landscape; near a stone bridge with two arches are buildings. In the foreground near a spring are two goats. Here and there in the distance are little figures. Brown in tone. The attribution to Cuyp is doubtful.

Signed in the left-hand bottom corner, and dated 1638; 20 inches by 28 inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 85.

717. LANDSCAPE.

25½ inches by 19½ inches.

Exhibited by the London dealers P. and D. Colnaghi, March 1896, No. 16.

717a. Landscape.—An early work.

Panel, 17½ inches by 12 inches.

Sale.—London, July 9, 1901, No. 342.

717b. Landscape.—With many accessories.

Canvas, 30 inches by 26 inches.

Sale.—Wolf and others, Frankfort-on-Main, May 12, 1903, No. 46.

717c. Landscape with Shepherds.

Mentioned by G. Pauli, *Zeitschrift für bildende Kunst*, 1904, p. 174.

In the Lürman collection, Bremen, 1863 (Parthey, i. 723); but not now there (according to A. Lürman) nor mentioned in the catalogue of the Lürman sale, Berlin, April 11, 1905.

718. LANDSCAPE WITH A CASTLE.—Erroneously supposed to be that of Egmond.

Exhibited at the Dutch Exhibition, Whitechapel Art Gallery, 1904, No. 301.

In the possession of the London dealer L. Lesser.

718a. Landscape.

Canvas, 24 inches by 18 inches.

Sale.—Munich, November 28, 1905, No. 326.

718b. A Farmyard.—To the left, in a flat landscape, is a thatched building, near which are three figures. In the centre are a horse and

cart, with a man arranging the load. To the right is a figure in front of a house. In the distance is a church spire.

Panel, 13 inches by 16 inches.

In the Glasgow Art Gallery, James Donald bequest, 1908 catalogue, No. 253.

719. VIEW ON A RIVER BY MOONLIGHT. Sm. 15.—A broad and placid stream fills the left side and foreground of the picture. To the right is a steep cliff. On the river, to the extreme left, lie two large sailing-ships. Near the shore, to the right, is a boat with four fishermen, two of whom are drawing in their nets. Beyond it are numerous other boats. A sky with light clouds; moonlight. [Pendant to 650].

Canvas, 42½ inches by 58 inches.

Exhibited with the Six collection, Amsterdam, 1900, No. 21.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 74 (505 florins, Delfos).

In the Van Winter collection.

In the Six van Hillegom collection, Amsterdam, 1834 (Sm.).

In the collection of J. Six, Amsterdam.

720. A CLEAR MOONLIGHT NIGHT.—In the right foreground, beside a broad lake, is a mill; near it the moon is rising.

Signed, A. Cuypp; panel.

Exhibited at Berlin, 1890, No. 36.

In the collection of the late A. von Carstanjen, Berlin.

721. A River Landscape by Moonlight.—To the left is a landing-place with two men and vessels. In the right foreground fishing-nets are drying. A very interesting picture, that may very well be an early work by A. Cuypp.

Signed in full on a cask.

In the collection of Sir Hickman Bacon, Gainsborough.

722. Landscape by Moonlight.—To the right is a tall tree by the hedge of a meadow. The picture reminds one of A. van der Neer but is probably by Cuypp, as the handling of the foliage suggests.

In the Hoogendijk collection, The Hague, No. 252.

723. River Landscape by Moonlight. Sm. 71, and Suppl. 8.—In the left foreground are high trees; beyond them are steep rocks with a building on their summit. On the river to the right are ships and sailing-boats. Clear sky; a full moon. An "admirable" work (Sm.).

Signed in full; panel, 21 inches by 18 inches.

Mentioned by Waagen (Suppl. 367).

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 104, by Lord Normanton.

Sales.—(Probably) Hendrik Twent, Leyden, August 11, 1789, No. 47 (100 florins).

Robit, Paris, May 21, 1801 (2820 francs).

In the collection of Sir Simon H. Clarke, Bart., 1834 (Sm.).

Sale.—Sir Simon Clarke, London, May 8, 1840 (£357).

In the collection of the Earl of Normanton, London.

724. COWS BESIDE A RIVER; MOONLIGHT. Sm. 172.—A group of five cows, four of which are lying down, is on the bank of a river. On the stream is a boat carrying five persons. Moonlight.

Panel, 19 inches by 28 inches.

Mentioned by Waagen (ii. 167).

In the collection of the Duke of Westminster, where it was in 1834 (Sm.).

725. A CALM SEA BY MOONLIGHT.—The full moon rides between clouds. To the right is a vessel with two sailors. In the foreground two piles rise out of the water. In the distance is a flat bank. To the left are two vessels under sail. This is a work of Cuypp's maturity. It is rather dark, but the moonlit sky is very fine. It is better than the Six picture (719), but not so good as the Carstanjen example (720).

Signed in the left-hand bottom corner, A cuypp; panel, 30½ inches by 43 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1106.

725a. Moonlit Landscape.

Panel, 22½ inches by 19½ inches.

Sales.—(Probably) Rotterdam, June 28, 1756, No. 65 (34 florins).

Pieck Le Leu de Wilhelm, The Hague, May 28, 1777, No. 19 (200 florins, Kinke).

725b. View of Dordrecht; Moonlight.

Sale.—Earl of Halifax, London, April 19, 1782 (£47 : 1s.).

725c. River Landscape with Shipping; Moonlight.—A town in the distance.

Panel, 16½ inches by 21½ inches.

In the Van Slingeland collection, 1752 (Hoet, ii. 496).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 102 (36 florins, Fouquet).

726. Moonlit Landscape. Sm. 38.—Two men, one of whom is on horseback, drive oxen and sheep along a road. In the distance is a river flowing between hills.

Panel, 9 inches by 12 inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 105 (166 florins, Van Leen)—material not stated.

(Probably) Amsterdam, July 11, 1798, No. 22—said to be on copper.

727. A Sea Piece by Moonlight. Sm. 85.—To the right are a windmill and a pier composed of piles, on which are several persons. There are two vessels under sail; a boat lies alongside the pier. To the right is a broad expanse of water, illumined by the moon. [Pendant to 358.]

Engraved by Reynolds.

Sale.—London, 1802 (£178 : 10s.).

728. View on the Maas at Night.—The river fills the whole width of the picture. In the foreground is a boat carrying four fishermen, illumined by the moon, which shines also on the white sail of a vessel, followed by a little boat, that goes away into the distance.

Signed with the monogram ; canvas on panel, about 30½ inches by 42 inches.

Sale.—Duchess de Berry, Paris, April 4, 1837.

In the collection of Lord Sudeley.

Sale.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1136.

729. River Landscape by Moonlight.—[Pendant to 671a.]

Oval panel, 13 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 395, by Lord Dudley.

Sale.—Earl of Dudley, London, June 25, 1892, No. 3.

729a. River Landscape by Moonlight.—Shipping and figures.

19 inches by 23 inches.

Sale.—London, May 13, 1893, No. 7.

730. A View on the Banks of a River by Moonlight. Sm. 250.—A herd of six cows, five of which are lying down, in a riverside meadow. The moon is brightly reflected in the water.

Described by Sm. from a mezzotint engraving by William Baillie.

730a. A River Scene ; Evening.—In the foreground are two cows and travellers with a dog. Farther along a road by the side of a river are two horsemen and two men watching a boat drawn by a grey horse. In the right foreground is still water with trees round which passes a road, on which are a woman and child with a dog. Farther right, partly screened by trees, are houses and a distant church. By the river in the distance are a windmill and buildings. Summer evening ; moonrise. Attributed to A. van der Neer and A. Cuyp.

Panel, 28 inches by 39 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 183, lent by Mrs. Charles Cope.

In the collection of Edward Solly, whose pictures were sold, London, May 8, 1847.

Sale.—Charles Cope, London, June 8, 1872, No. 45 (£346 : 10s., Holloway).

731. Skaters near the Huis te Merwede.—The church of Dordrecht at the back is inaccurately rendered ; the polygonal end of the choir gives the appearance of a second transept.

Signed in full in the right-hand bottom corner ; panel, 23 inches by 33 inches.

Purchased from the dealer Riccard, Frankfort-on-Main.

In the collection of A. de Ridder, Kronberg, near Frankfort-on-Main.

732. Winter Scene.—A frozen town canal with a round tower to the left. A fine sky, which can be recognised as Cuyp's handiwork. The rest is inferior and not certainly his. There is little colour in the figures, save for a touch of red in the sleeves of a woman to the left. If genuine, the picture belongs to the transition between the early and middle periods.

In the collection of Sir Audley Neeld, Grittleton House.

733. FISHERMEN ON THE FROZEN MAAS. Sm. 161. —In the right foreground sixteen fishermen are fishing under the ice with nets and long poles, or putting their catch into tubs. On the left a market-woman sits in a sleigh drawn by two horses. Several skaters and others are on the ice. In the distance are a tent and a church tower: on the river-banks are a few leafless trees and a windmill. Sunlight. A "matchless example of art" (Sm.).

Panel, 27 inches by 47 inches.

Mentioned by Waagen (ii. 285).

Exhibited at the British Institution, London, 1815.

Engraved by J. Fittler, A.R.A.

Purchased by the Duke of Bedford, about the year 1814 (£1260).

In the collection of the Duke of Bedford, London.

734. FISHING ON THE ICE.—A crowd of people with a fishing-net stand on the ice. To the left are sledges and barrels. Near the shore is a windmill. Grey sky.

Panel, 15 inches by 20 inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 181 (old No. 145).

735. WINTER LANDSCAPE (or, Skating).—The frozen Maas, with Dordrecht in the left background. Numerous persons are skating and sleighing. In the left foreground, two horses, a white and a bay, are attached to a sleigh. The picture is very dark but genuine. The great Hoofdpoot and the great church at Dordrecht may be distinguished.

Signed in the left-hand bottom corner, A. C.; panel, 13 inches by 22½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1907, No. 45.

In the collection of Lord Huntingfield, London, 1907.

736. FISHING UNDER THE ICE, ON THE MAAS. Sm. 42.—In the right foreground eighteen fishermen, some with long poles, draw nets from under the ice of the frozen Maas. Near them are some fish-tubs. On the left are two persons in a sleigh drawn by a grey horse. There are other sleighs and skaters. In the distance are a windmill and a church. Sunny sky. [Possibly identical with 740a?]

Signed on a tub, A. cuyp; panel, 21 inches by 34½ inches.

Mentioned by Waagen (ii. 247), in the Neeld collection.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 63, by A. de Rothschild.

Sales.—(Possibly) Stephan Loquet and others, The Hague, September 8, 1789, No. 26 (510 florins, Nyman).

M. Marin, Paris, 1790 (3970 francs).

Lord Gwydyr, London, March 20, 1829 (£194).

In the collection of Joseph Neeld, 1834 (Sm.).

In the collection of Alfred de Rothschild, London.

737. VIEW ON THE MAAS WITH THE HUIS TE MERWEDE; WINTER (or, Scene on the Ice). Sm. 19.—A view of the frozen Maas. In the right foreground is the ruined Huis te Merwede. Close to it are several sleighs, three horses, and numerous persons, some of whom are under a tent. Near a grey horse, three men are conversing. Nearer the front, a fourth man, in red, with a stick over his shoulder, is skating, with his back to the spectator. On the expanse of ice are groups of skaters: a few buildings and a line of flat shore bound the view. "The sky is delightfully varied with mottled clouds, and the influence of a bright winter's sun gilds the whole scene; this is a superlative production" (Sm.). The yellow sunlight is very warm, almost too warm for a winter afternoon; but this may perhaps be ascribed to the varnish. [Possibly identical with 740.]

Signed, A. Cuyp; panel, 25½ inches by 35½ inches.

Mentioned by Waagen (ii. 86, and Suppl. 68), and by W. Bürger, *Trésors d'Art en Angleterre*, p. 271.

Exhibited at the British Institution, London, 1832; at Manchester, 1857, No. 1035; and at the Royal Academy Winter Exhibition, London, 1875, No. 145; 1890, No. 96; and 1903, No. 91.

In the collection of Hendrik van Slingeland, 1752 (Hoet, ii. 496).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 78 (1705 florins, Fouquet).

In the collection of the Earl of Yarborough, London; where it was in 1834 (Sm.).

737a. Winter Sports.—On the ice are a horse and sleigh, and skaters, with tents.

Signed, A. Cuyp; panel, 18½ inches by 21 inches.

Sale.—J. van der H., Leyden, September 11, 1776, No. 64.

738. A Winter Scene. Sm. 3.—On a frozen canal some men are breaking the ice. On the right is a young woman in a sleigh drawn by white horses. Numerous skaters are on the ice. In the distance is the Dordrecht church tower.

Canvas, 24 inches by 44 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (820 francs).

739. View on the Maas in Winter, with Dordrecht. Sm. 26.—On the frozen Maas are horses and sleighs, people walking and skating, and a tent. In the distance is the great church of Dordrecht.

Panel, 13 inches by 20½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 86 (190 florins, Delfos).

739a. Winter Landscape with Figures.—Along a snow-covered road, with a windmill and houses, are many figures on horseback and on foot. In the distance is a village. A fine effect of light.

Canvas, 33 inches by 38 inches.

Sale.—J. Lauwers and others, Amsterdam, December 13, 1802, No. 36.

739b. Winter Landscape with Figures.

Sale.—Bryan, London, May 7, 1804 (£590).

740. Winter Sports on the Frozen Maas near the Huis te Merwede. Sm. 279.—The ruined tower fills the right-hand side of the picture. In front of it are four persons in a sleigh drawn by a white horse; the driver is at the side. Nearer the front, a man with a stick over his shoulder is skating, with his back to the spectator. Beyond him are several persons with horses near a tent, beside the ruin; many others are on the ice. Sunset. [Possibly identical with 737.]

Canvas, about 34 inches by 26 inches (or the reverse?)

In the collection of the Earl of Coventry, 1834 (Sm.).

740a. Winter Landscape.—A great ruin by a frozen river. Skaters and a sleigh drawn by a grey horse. Evening sunshine. [Possibly identical with 736?]

Described by Waagen (ii. 129).

In the collection of Baron Lionel Rothschild, London, 1854.

741. Winter.—A man of rank and a lady are driving in a carriage with two greys on a frozen canal. A crowd of applauding peasants and gentry precede or follow them, on foot, in sleighs, or in carts. Near the carriage a man on a bay horse is blowing a trumpet. In front of the carriage a gentleman is skating. Some persons stand aside to let the procession go by. To the right is a group of persons playing. In the distance are two windmills. Sunset. The attribution to Cuyp is doubtful.

Panel, 23½ inches by 33 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 15 (925 francs, Meskens).

742. Sports on the Ice.—A crowd of skaters and pedestrians, and sleighs, on the frozen Maas at Rotterdam.

Panel, 36 inches by 62 inches.

Sale.—Gruyter, Amsterdam, October 24, 1882, No. 18.

742a. A Fair on the Ice.—On a frozen canal are numerous skaters. To the right, at the foot of a ruin, is a tent with the Dutch flag over the entrance. The interior and the approaches are crowded with peasants. Several sledges full of goods, one of them drawn by two horses, are near. To the left are groups of skaters.

Signed; panel, 23 inches by 34½ inches.

Sales.—Meffre the elder, Paris, February 25, 1845, No. 15.

Ittenbach, Cologne, November 8, 1898, No. 19.

743. Skating.—Skaters and pedestrians are on a frozen river, near which is a tower.

Canvas, 26 inches by 36 inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 83 (£17 : 17s., Brown).

743a. Skating.—On a frozen river, with a ruin.

Panel, 10 inches by 15 inches.

Sales.—London, June 21, 1902, No. 165.

London, March 15, 1903, No. 132.

(Probably) Cunliffe, London, May 9, 1903, No. 85.

743b. Frozen River Scene.

Panel, 18 inches by 25½ inches.

Sale.—Mrs. Hannah Entwisle of Sunninghill, London, February 1, 1908, No. 131 (£273, Wall).

744. INTERIOR OF THE GROOTE KERK, DORDRECHT. Sm. 212.—A view of the northern aisle, from west to east—that is, from the organ out into the transept. To the left, in front of the St. Barbara or Teresteyn chapel, which is shut off by a screen, two children, hand in hand, turn towards the door. In the corner of the chapel three men are conversing. One of them, an elderly man, wears a grey overcoat; a young man, to the left, with his back to the spectator, wears a yellow coat and red breeches. Almost in the centre is a peasant woman, wearing a straw hat, a blue gown, and white apron; she carries a marketing basket on her left arm. In the middle distance is a lady with two boys; farther back is a man with his son. Another man is seated on a bench close to a pillar. In the foreground are two dogs; one, which is light in colour, is lying down; the other, which is dark, stands up. Sunlight. A similar picture is at Innsbruck (745). [Compare 749e.]

Signed in the left-hand bottom corner, A. C.; panel, 16 inches by 12½ inches.

In the Van Saceghem collection, Ghent, 1834 (valued by Sm. at £210).

Sales.—Saceghem of Ghent, Brussels, June 2, 1857.

Vicomte B. du Bus de Gisignies, Brussels, May 9, 1882, No. 19.

In the Suermondt collection, Aachen, 1883 catalogue, No. 32.

745. INTERIOR OF THE GROOTE KERK, DORDRECHT.—A view from the northern choir aisle, looking from the south-east to the north-west, to the choir of Our Lady. On the left is a woman wearing a red bodice and a soft brown hat; to the right are two men with books. A dog lies beside a pillar in front. Sunlight. This is a work of Cuyp's maturity. A similar picture is at Aachen. [Compare 749e.]

Signed A. Cuijp; panel, 16½ inches by 12½ inches.

Mentioned by Parthey (i. 722).

In the De Hoppe collection.

In the collection of J. Tschager, Vienna.

In the Ferdinandeum, Innsbruck, Tschager bequest, 1899 catalogue, No. 635.

745a. Interior of the Groote Kerk, Dordrecht.—Divine service. A crowd of persons listen attentively to the preacher. A fine effect of light.

Panel, 20 inches by 16 inches.

Sales.—Amsterdam, June 19, 1826, No. 12 (90 florins, De Vries).

Rotterdam, April 26, 1830, No. 16 (99 florins, Lamme).

746. Interior of a Church.—With many well-drawn figures. A good effect of light. [Possibly identical with 749.]

25½ inches by 21 inches.

Sale.—Antwerp, July 5, 1784, No. 82 (62 florins, Ommeganck).

746a. Interior of a Protestant Church.—With many figures. On the walls are coats-of-arms and memorial tablets.

Canvas, 12 inches by 16 inches.

Sale.—Amsterdam, June 13, 1809, No. 31* (3 florins).

746b. Interior of a Church.—With many figures.

Panel, 9 inches by 13 inches.

Sale.—H. van der Werf, Rotterdam, April 19, 1816, No. 52 (44 florins, Buffa).

747, 748. Two Sunlit Church Interiors. Sm. 133.

Canvas, 17 inches by 11½ inches each.

Sale.—Lapeyrière, Paris, April 14, 1817 (sold separately : 1405 francs and 800 francs).

748a. Interior of a Church.—With figures and a dog.

Panel, 14 inches by 12½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 25 (36 florins 10, Tomass).

749. Divine Service in Delft Church.—In the presence of Prince William I. and his court. At least ninety figures, many of them portraits. [Possibly identical with 746.]

Canvas.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 124 (140 florins, Eckfort).

749a. Church.

Sale.—Amsterdam, July 6, 1829, No. 209 (80 florins, Esser).

749b. Interior of a Church.—Bright sunshine.

Panel, 18 inches by 14½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 123.

749c. Interior of a Church.

Sale.—Lord Northwick, London, May 12, 1838 (£49 : 7s., Clowes).

749d. Interior of a Church.—Sunlight.

Exhibited at Amsterdam, 1845, No. 110.

749e. Interior of a Church.—With accessories. A good effect of light. [Possibly identical with 744 or 745.]

Panel, 16 inches by $13\frac{1}{2}$ inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 32 (40 florins, Quispel).

750. Interior of a Church.—With accessories. Sunlight.

Panel, 18 inches by 20 inches.

Sale.—J. Slagregen, Amsterdam, August 19, 1856, No. 18.

750a. Interior of a Dordrecht Church.

In the Bartels collection, Berlin, 1863 (Parthey, i. 721).

750b. Interior of a Protestant Church.

Panel, $16\frac{1}{2}$ inches by 13 inches.

Sale.—W. Gruyter, Amsterdam, October 24, 1882, No. 19.

750c. Interior of the Groote Kerk, Dordrecht.—A view looking across the transept. Numerous figures in the foreground; two boys spinning tops.

Signed "A. Cuyp, 16—"; panel, 26 inches by 30 inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 47.

In the possession of the executors of the late E. H. Lawrence, 1892.

751. Interior of a Church.—A view from the side-aisle across the nave. To the left is the pulpit; at the back is the organ. In the foreground are two dogs; farther back figures are placed here and there. In spite of the full signature, the catalogue attributed this picture to E. de Witte, to whose work it bore much less resemblance than to that of Cuyp. Still the attribution to Cuyp is not quite certain.

Signed in full near a pillar; 28 inches by 24 inches.

Sale.—Haemacher, Amsterdam, November 30, 1897, No. 122 (310 florins, Bertram).

752. A COWSHED.—A whitish-brown ox stands in profile to the left; in front of him to the left lies a black cow. Both are fastened up with a cord on the right. In the stable to the left lies a goat. The cattle are grouped precisely the same as in the pictures belonging to the Brussels Museum (753), the late R. Kann (755), the late M. Kann (215), and the Rijksmuseum (180), in the last two of which the scene is laid in the open. This picture lacks only the landscape vista. There is a repainted passage in the left fore-foot of the ox; the foot was first placed farther forward.

Panel, $11\frac{1}{2}$ inches by 16 inches.

Described and illustrated by Professor C. J. Holmes, *Burlington Magazine*, March 1908, p. 373.

An inscription on the back states that the picture was given by Lord Bessborough to Bouvery, 1795, on condition that it should be kept as an heirloom at — Hall.

In the possession of the London dealers Dowdeswell, winter 1907-8.

In the collection of Berthold Richter, Berlin.

753. A COWSHED WITH TWO COWS AND POULTRY.
—[See note to 752.]

Signed A. C. ; panel, 16 inches by 20½ inches.

Sale.—Paul Demidoff, Paris, February 26, 1863.

In the Brussels Museum, 1905 catalogue, No. 141.

754. A COWSHED.—To the right a man with white sleeves is near a milk-pail. A man leads a brown cow into the shed on the left. Through the open door are seen the heads of two cows. In the tone of the early pictures. [Possibly identical with 761.]

Mentioned by Waagen (ii. 247).

In the collection of J. Neeld.

In the collection of Sir Audley Neeld, Grittleton House.

755. INTERIOR OF A COWSHED.—A big red cow stands in profile to the left in a shed. Behind her to the left lies a black cow. In the shed are various utensils, a sieve for fodder, a jug, and the like, on the ground or on the wall. Farther back are a couple of fowls. On the window-sill to the extreme left sits a black pigeon. [Compare 752.]

Signed in the left-hand bottom corner, A/C. ; panel, 17½ inches by 23 inches.

Exhibited at Vienna, 1873, No. 117.

Sale.—T. Norris, London, 1873 (£236 : 5s., Sedelmeyer—according to *Art Sales*).

In the collection of Baron Leibig, Reichenberg.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 7.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 35 ; sold as a whole to the London dealers Duveen Brothers in the summer of 1907.

756. COWS IN A COWHOUSE.—A brown-and-white cow stands in profile to the left. A black cow lies on the ground. There are also some sheep. The picture, though overcleaned, is genuine.

In the collection of Prince Jussupoff, St. Petersburg.

757. A Cowhouse.—A young ox stands in profile to the right in a cowhouse. On the ground in front of it are two cabbages. To the right lies a calf, foreshortened. Behind it stands a girl holding a pole with both hands and turning her head to the left towards the ox. At his feet is a metal milk-can ; behind her is a bench on which are three cabbages.

Signed, A. Cuyp ; panel, 11 inches by 16 inches.

In the possession of the Paris dealer F. Kleinberger.

In the collection of L. Nardus, Suresnes.

758. INTERIOR OF A COWHOUSE.—Two brown cows. To the right is a group of kitchen and stable utensils. To the left is a view of a landscape. An early work ; the landscape is yellow in tone. This landscape is characteristic of Cuyp ; the rest of the picture is less typical of his work.

Signed in full in the right-hand bottom corner ; panel, $20\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Exhibited at Vienna, 1873, No. 27.

In the collection of M. Strauss, Vienna.

759. A Barn with Cows.—With vegetables and the like.

$30\frac{1}{2}$ inches by 34 inches.

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 496).

760. Interior of a Barn with Cattle. Sm. 53.—With figures, vegetables, and farm implements.

Sale.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£11 : 6s.).

760a. A Cow lying down, with Hens, in a Cowhouse.

Panel, 8 inches by $12\frac{1}{2}$ inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 15 (30 florins, bought in).

760b. A Cowhouse.

Sale.—James Scott, London, May 13, 1815 (£54 : 12s., Sir H. Smyth).

760c. A Cowhouse with a Cow and Calf.

In the collection of John, Duke of Argyll.

Sale.—"Baroness of Greenwich" (?), London, 1818 (£36 : 15s., Woodburn).

760d. A Cowhouse with three Cows.—Many picturesque accessories. [Possibly identical with 763a.]

Sale.—P. de Heere de Holy, Rotterdam, August 31, 1824, No. 1 (650 florins, Oosterwyk).

761. A Cowhouse with Cows.—With accessories. Sunlight. [Possibly identical with 754.]

Panel, 20 inches by 24 inches.

Sale.—Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 184 (400 florins, Lamme—bought in).

762. Interior of a Cowhouse, with two Cows. Sm. 184.—The nearer cow, which is black, is lying down. The herdsman stands on his right, with his back to the spectator. In front of him are two pigeons and some cabbages. Through a large open door on the left is seen the distant landscape in bright sunshine. [Possibly identical with 763b.]

Panel, $17\frac{1}{2}$ inches by 22 inches.

In the collection of Charles O'Niel, London, 1834 (Sm.).

762a. A Cowhouse with two Cows.—One is lying down, the other stands up. Well-painted accessories.

Sale.—Rotterdam, September 15, 1834, No. 55.

763. Interior of a Barn with two Cows. Sm. 166.—One cow, in profile, stands in front ; the other is lying down. Some fowls perch on

a boarded fence. The cows appear to be grouped in the same way as in 752, and other pictures there referred to. [Pendant to 180.]

Panel, about 13 inches by 17 inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1834 (Sm.); this collection was sold September 5, 1851.

763a. A Cowhouse.—Two red cows are in the middle of a cowhouse. In the right foreground lie two overturned copper milk-cans, and a copper pot leaning against a butter-tub. Behind these, on a bench, are a rope of onions and a basket of cabbages. Above is hung some harness. Through a half-open door on the left is seen open country; on the threshold is a pigeon. [Compare 760d.]

Signed, A. Cuijp; panel, 20 inches by 26 inches.

Sale.—Widow of H. E. V. Usselino, *née* Tollens, Amsterdam, January 30, 1866, No. 17 (2900 florins, Caramelli—valued at 4000 florins).

763b. A Cowhouse. In the centre stands a light-brown cow; in front of it lies a black-and-white spotted cow. At the back a man is carrying fodder. On the ground in the right-hand corner are cabbages and dead birds. Through an open door to the left is a view of a river landscape; a peasant with a basket comes towards the cowhouse. [Possibly identical with 762.]

Signed, A. Cuypp; panel, 18 inches by 21½ inches.

In the Gillott collection.

Sale.—Sedelmeyer, Vienna, December 20, 1872, No. 95.

Note.—Sedelmeyer bought at the Gillott sale, London, April 19, 1872, a picture mentioned by Waagen (346d). This measured 18 inches by 29 inches and represented two cows, not—apparently—in a cowhouse. It may, however, be identical with this "Cowhouse."

764. Interior of a Stable with Sheep.—With a goat and two dogs, which are playing.

Mentioned by De Sonnevile, p. 19.

In the Fourestier collection, Bordeaux.

Note.—A "Stable with sheep and accessories" was a favourite subject of Hubert van Ravesteyn. He introduced in such pictures a view of the church at Dordrecht. These pictures of his are occasionally made to appear like works by Cuypp by treatment with yellow varnish. It is not impossible that some of the following pictures should be ascribed to Ravesteyn rather than to Cuypp.

765. Interior of a Stable with Sheep. Sm. 78.—A girl with a basket on her arm, and a youth with a crock on his shoulder. Behind them are four sheep; above them a cock and several hens are roosting. On the ground are a milk-pan and other objects. [See note to 764.] [Possibly identical with 768a.]

In the collection of Noel Desenfans, London, 1802 (£63).

766. Interior of an Outhouse with Sheep. Sm. 129.—With fowls, figures, and utensils. On the left are four sheep; beyond them are fowls, one of which is in a basket. [See note to 764.]

Sale.—Hart Davis, London, 1814 (£53; 11s., Woodburn).

766a. Interior of a Shed with Sheep. *See* Sm. 152.—Four sheep are standing or lying down, with a young ass. In the foreground are a copper can, a basket, and accessories. [*See* note to 764.]

Panel, 12½ inches by 17½ inches.

Sale.—Amsterdam, July 19, 1826, No. 11 (850 florins, De Vries).

Possibly the picture in the collection of the Right Hon. Sir Charles Bagot, K.B., 1834 (Sm.); though Sm. mentions a goat instead of an ass. [Compare 767].

767. Interior of a Shed with Sheep. Sm. 152.—Four sheep and a goat. A brass milk-can lies in the foreground. "An early picture in the artist's finished manner" (Sm.). [*See* note to 764.] [Compare 766a.]

Signed, A. C.; panel, 12½ inches by 16½ inches.

Possibly the picture in the collection of J. van der Linden van Slingeland, 1752 (Hoet, ii. 496).

Sales.—Duke of Bedford, London, June 30, 1827 (£94 : 10s.).

(Probably) Rotterdam, April 26, 1830, No. 15 (600 florins, Lamme).

767a. Four Sheep and a Goat.—With a milk-can.

Panel, 13½ inches by 20 inches.

Sale.—Anonymous, following Benjamin West, London, March 18, 1898, No. 238 (£14 : 14s., Frickenhuis).

768. Interior of a Barn with Sheep. Sm. 209.—To the left is a pen with eight sheep; a ninth lies down outside. On the ground are a basket and kitchen utensils. At the back of the pen, to the right, is a boy with a basket on his arm; a second figure near him has been painted out. Through an open door behind him is seen the distant country. [*See* note to 764.]

Panel, 16½ inches by 20 inches.

Sale.—Thomas Emmerson, London, 1832 (£42).

768a. Interior of a Shed with Sheep.—A peasant and a woman, sheep, a goat, and fowls. [*See* note to 764.] [Possibly identical with 765.]

Panel, 16 inches by 23 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 71 (£52 : 10s., Schwarz).

768b. Sheep in a Stable.—[*See* note to 764.]

13½ inches by 16 inches.

Sale.—London, June 20, 1903, No. 13.

768c. Barn with Pigs and Men.

12½ inches by 18 inches.

Sale.—Amsterdam, May 24, 1815, No. 17 (14 florins, Pakker).

769. A GREY HORSE IN A STABLE.—It is in profile to the right, in front of the manger. On its back is a red saddle-cover. [Pendant to 770.] [Possibly identical with 786a.]

Panel, 10½ inches by 14½ inches.

In the gallery of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 12.

770. A BLACK HORSE IN A STABLE.—It is in profile to the left. A boy, in red, with his back to the spectator, holds it by the bridle. [Pendant to 769.]

Panel, 10½ inches by 14½ inches.

In the gallery of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 13.

771. TWO HORSES IN A STABLE.—A dappled-grey and a bay, with the stable-lad.

In the collection of the Duke of Leinster, Carton, Ireland.

772. A GREY HORSE IN A STABLE.—It stands in profile to the left, without a saddle. It is fastened by the reins to a manger on the left. Two dogs had been added on the left by a later hand, but were removed in restoration.

Panel, 9 inches by 13½ inches.

Sales.—Denant, Schloss Falkenburg collection, and others, Berlin, October 28, 1903, No. 38 (605 marks, Platzer).

Jonkheer de la Court and others, Amsterdam, September 21, 1904, No. 72 (280 florins, bought in).

In the collection of C. Hofstede de Groot, The Hague.

773. A Brown Horse in a Stable. Sm. 153.—A good picture, but its attribution is doubtful.

Mentioned by Waagen (ii. 285).

Sale.—Duke of Bedford, London, June 30, 1827 (£73 : 10s.)

In the collection of the Duke of Bedford, London.

774. A HORSE IN A STABLE.—A dappled-grey horse stands in a stable; it is tied to a post by the bridle.

Signature almost obliterated; panel, 7 inches by 7 inches.

Sale.—L. Bloch, Amsterdam, November 14, 1905, No. 12 (310 florins).

In the collection of the late St. C. Michel, Mainz.

775. INTERIOR OF A STABLE WITH TWO HORSES. Sm. 119.—A horseman in brown holds two horses by the bridle. One of them, a fine dappled-grey, is saddled. Near the man stands a child in red, who seems to be speaking to him. Between them is a dog.

Signed in the right-hand bottom corner, A. C.; panel, 12½ inches by 17½ inches.

Exhibited at Utrecht, 1894, No. 283.

In the collection of Madame Le Bas Courmont, Paris.

Sales.—De Sèreville, Paris, January 21, 1812 (1020 francs).

King William II., The Hague, September 9, 1851, No. 66 (1030 florins, Brondgeest, probably for Prince Frederick).

In the collection of Prince Frederick of the Netherlands, The Hague.

In the collection of the Princess of Wied, Neuwied.

776. A GREY HORSE IN A STABLE.—Facing left. Fine lighting.

Signed, A. C.

In the collection of the late Rodolphe Kann, Paris ; sold as a whole to the London dealers Duveen Brothers, in the summer of 1907.

777. A GREY HORSE IN A STABLE.—A grey horse with a few brown spots stands facing right. On its back is a yellow saddle-cloth. Behind it stands a well-dressed man, facing the spectator. To the right, under a wooden manger, are two greyhounds, one of them brown, the other yellowish-white.

Signed on the manger, A. C. ; panel, 8 inches by 11 inches.

Exhibited by C. Sedelmeyer, the Paris dealer, 1901, No. 59.

In the collection of the Marquise de Ganay, Paris, 1904.

In the possession of the Paris dealer F. Kleinberger.

778. TWO GREY HORSES IN A STABLE.—At the back is a stable-boy in red.

In the collection of Sir F. Cook, Bart., Richmond.

779. TWO DAPPLED-GREY HORSES IN A STABLE. The two horses stand close together. The left-hand one is seen almost from the left ; the other is seen more from the right, with its tail to the spectator. Behind it is a long-haired brown goat. In the right middle distance, partly hidden by the horse between two posts, stands a stable-boy ; he is in red with a grey hat, and has his back to the spectator. On a post to the right hangs a straw hat with a blue ribbon ; farther back are a broom and a wooden shovel. In the centre foreground, between the two horses, is a brown dog, facing the spectator. [Compare 785*a*.]

Signed in white in the left-hand bottom corner ; panel, 12½ inches by 16 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. 16.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 55 (old No. 50).

780. A DAPPLED-GREY HORSE IN A STABLE.—It faces right, and is held by a stable-boy in red.

In the collection of M. Strauss, Vienna.

780*a*. Interior of a Stable. Sm. 47.

12 inches by 18 inches.

Sale.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£15 : 15*s*.).

780*b*. Interior of a Stable. Sm. 117.—A piebald horse with white legs. A saddle, a wooden shoe, and other objects in the foreground.

Sale.—Lebrun, Paris, April 15, 1811 (580 francs).

781. A Dappled-Grey Horse in a Stable.—It is in front of the manger. A soldier in Arab dress is giving it fodder.

Panel, 11½ inches by 11 inches.

Sales.—Boymans, Utrecht, August 31, 1811, No. D 15.

781a. A Grey Horse in a Stable.—It is held by a man. Stable utensils.

Sale.—Haarlem, September 23, 1811, No. 45.

782. Interior of a Stable, with a Grey Horse. Sm. 121.—The grey is held by a groom. A cock, two hens, and other accessories. Panel, 10 inches by 14½ inches.

Sale.—Solirène, Paris, March 11, 1812 (361 francs).

783. Interior of a Stable, with a Grey Horse. Sm. 127.—A groom fills the manger with fodder. In the foreground are a basket and other accessories.

Sale.—Hart Davis, London, 1814 (£44 : 2s., Power).

784. Interior of a Stable, with a Black Horse. Sm. 128.—A man is saddling the horse, while another holds it by the bridle.

Sale.—Hart Davis, London, 1814 (£43 : 1s., Power).

784a. A Stable, with a Saddled Horse.—It is held by a groom. Panel, 9 inches by 10 inches.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 19 (100 florins, Lamme).

784b. Two Horses in a Stable.—By Cuyp or in his manner.

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 337 (1 florin, Anderson).

784c. A Stable with a Grey Horse.—A groom and stable utensils.

Sale.—Rotterdam, September 15, 1834, No. 54.

785. A Grey Horse in a Stable.—He is tied to a full manger. Panel, 9 inches by 15½ inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 46.

785a. A Stable with two Grey Horses.—With a goat. A man goes out of the stable. [Compare 779.]

Canvas, 13½ inches by 16 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 48.

786. Two Horses in a Stable.—One, a piebald, with a grey cloth over the neck, is being groomed by a man in a red jacket. The other horse is at the back.

Signed, A. Cuyp; panel, 22½ inches by 30 inches.

Sale.—Amsterdam, December 20, 1841, No. 9.

786a. A White Horse with Brown Spots in a Stable. Sm. Suppl. 20.—It stands in profile, with the reins attached to the manger. On its back is a yellow cloth. A truss of straw lies on the ground. [Possibly identical with 769.]

Panel, 11 inches by 15 inches.

In the collection of Peter Norton, London, 1842 (Sm.).

787. A Youth holding a Horse in a Stable. Sm. Suppl. 54.—
"An early work" (Sm.).

Canvas, $10\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

In the Boursault collection.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.); this collection was sold in London, June 4, 1846.

788. A Horse in a Stable.—A dun horse with a white mane, carrying a large saddle, is held by a groom in dark green.

Panel, 9 inches by $10\frac{1}{2}$ inches.

Sale.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 13 (500 francs).

789. A Horse in a Stable.

Signed; panel, 13 inches by $18\frac{1}{2}$ inches.

Exhibited at Brussels, 1882, No. 44.

In the collection of the Comtesse A. d'Ursel, Brussels, 1882.

789a. Interior of a Stable.—A boy holds a grey horse by the bridle. To the right is a dog.

Panel, 10 inches by 14 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 73 (£44 : 2s., Wallis).

790. A HORSE IN A STABLE.

790a. A Stable.—Two grooms, and black and white horses.

Panel, 12 inches by 18 inches.

Sales.—London, April 7, 1902, No. 68.

790b. A Man on Horseback in a Stable.

Panel, 17 inches by 23 inches.

Sale.—London, December 20, 1906, No. 39.

791. A BITCH WITH HER YOUNG.—A black-and-white spotted bitch, life-size, crouches to the left with six puppies who are suckling or playing. To the left is a wall.

Signed in full; canvas, 33 inches by $40\frac{1}{2}$ inches.

Sale.—Comte de Pourtalès-Gorgier, Paris, March 27, 1865, No. 147.

In the collection of the late Maurice Kann, Paris.

791a. Two Dogs standing in a Landscape.

33 inches by 41 inches.

Sale.—D. van Dijn, Amsterdam, January 10, 1814, No. 39 (5 florins 25).

792. A Greyhound and a Bulldog.—A man lies asleep at the back. Attributed to Cuyp.

Signed and dated; canvas, 40 inches by 45 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 45.

In the collection of the Earl of Carnarvon, London, 1881.

793. A SPANIEL GNAWING A BONE.—A little black-and-white spotted dog, with long hair, life-size, lies towards the left. He is busy gnawing a large bone which he holds in both fore-paws. The paws are indifferently drawn. Probably a youthful work.

Signed in the right-hand bottom corner, "A. CUYP: fecit"; panel, 12½ inches by 18½ inches.

In the possession of a Dutch dealer early in 1907.

794. RABBITS IN THE DUNES.—Two large and five little rabbits. To the right a pleasing distant view. The only local colour is yellow, but this is unusually bright, like the sky. In the right distance are two figures. A very early work.

In the Palazzo Bianco, Genoa.

795. THE POULTRY YARD.—The cock stands on the left in front of a bush; he faces right. On the right are six hens; three in front are sitting, two stand behind them, and the sixth roosts on a trellis farther back. In the immediate foreground are some chickens. To the right is a large copper pot.

Panel, 23½ inches by 31 inches.

In the collection of H. Pfungst, London.

Sale.—Jonkheer de la Court and others, Amsterdam, September 21, 1904, No. 71 (600 florins, Nottebohm).

In the collection of Oskar Nottebohm, Antwerp.

796. A COCK.—He stands against a dark background. The picture is hung very high and cannot be properly seen, but the attribution to Cuyp appears to be possible. The straws in the foreground are painted in his manner. The colouring is strong.

In the Neumann collection, Berlin, November 1901.

797. A COCK AND TWO HENS IN A STABLE.—An attractive picture.

Signed, A. Cuyp; panel, 23½ inches by 28 inches.

In the possession of the Amsterdam dealer Goedhart.

In the Dordrecht Museum, 1906 catalogue, No. 13.

798. THREE HENS.—A very good picture of its kind.

In the collection of Sir Hickman Bacon, Gainsborough.

799. A WHITE HEN WITH NINE CHICKENS.—In a clearing; with a characteristic sunny landscape.

In the collection of Sir Hickman Bacon, Gainsborough.

800. A COCK WITH FIVE HENS.—With chickens, in the open air.

Signed in the right-hand bottom corner, "A. Cuyp A° 1651"; panel, 22 inches by 29½ inches.

Purchased in England.

In the collection of A. Bredius; exhibited on loan since 1899 in the Royal Picture Gallery, The Hague, 1907 catalogue, No. 627.

801. Poultry in a Landscape.—Two cocks and two hens are on a bank in the right foreground. To the left are cows, sheep, and two ducks. In the distance is a river with a town on the farther bank. Cloudy sky.

Signed, A. Cuyp; canvas, $44\frac{1}{2}$ inches by $65\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 60.

In the collection of Earl Cawdor, London, 1880.

802. POULTRY IN A LANDSCAPE.

In the collection of H. Pfungst, London.

In the collection of J. Hage, Nivaa.

803. A COCK AND A HEN.—The cock faces right; the hen faces left. A dark background.

Panel, $23\frac{1}{2}$ inches by 28 inches.

In the collection of the late Maurice Kann, Paris.

804. A COCK, HENS, AND DUCKS IN A LANDSCAPE.—On the left a dark cock lies in profile to the right. Nearer, and to the right of it, are two hens. On a little bank to the right are three ducks; the foremost stands in profile to the left and raises itself from the ground. In the distance is a river with a wooded bank and a town beyond. Warm evening sunlight.

Signed in the right-hand bottom corner, Cuyp; panel, 5 inches by $9\frac{1}{2}$ inches.

In the private collection of F. Kleinberger, Paris.

805. A COCK AND TWO HENS.—The cock, light-brown and white with a black tail, sits facing left. Behind him, farther left, is a black-and-white hen. To the right, seen almost from the back, is another black-and-white hen, also sitting, in a stable.

Panel, $18\frac{1}{2}$ inches by 28 inches.

In the Abraham collection, London.

In the possession of the London dealer Sulley.

In the possession of the Paris dealer Ch. Sedelmeyer.

In the collection of Adolphe Schloss, Paris.

806. A Cock and a Hen.—Both are in profile; they are close together, looking for corn in the open. In the left middle distance a woman, standing near a hedge, throws corn to some hens. In the distant landscape is a church tower.

Signed, Cuyp; panel, 20 inches by $25\frac{1}{2}$ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 120*.

807. A COCK AND A HEN.—A cock, in profile to the right, lies on some straw. To the right, but farther back, is a hen, seen in three-quarter view with its head to the left. In the right foreground are a bundle of brushwood and three red stones. A dark-green background.

Signed in white in the left-hand bottom corner, A : C. ; panel, 22 inches by 28 inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 602 (27 florins, Coclers).

G. J. van den Berg, Rotterdam, April 22, 1818, No. 185.

In the collection of Jan van der Hoop, who bequeathed it to the Boymans Museum, 1859.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 57 (old No. 52).

808. A Cock and a Hen in a Stable. Sm. 266.—They are sitting on straw upon the ground. The hen, in profile to the left, is in front ; the cock is behind her, facing right. The 1886 catalogue described it as a copy after M. d'Hondecoeter, as Bayersdorfer thought the signature false. The 1905 catalogue is probably right in assigning it to Cuyp.

Signed in the left-hand bottom corner, "A : cúyp" ; canvas, 23½ inches by 27½ inches.

Sm. and Parthey (i. 271, 1863) mention a picture in the Munich Pinakothek, the details and size (21½ inches by 25½ inches) of which agree fairly well with those in this picture. As no such picture is now at Munich, it is probable that the picture was transferred from Munich to Schleissheim after 1863 ; or else there has been some mistake.

Acquired under the Elector Karl Theodor.

In the Picture Gallery at the Royal Palace, Schleissheim, 1905 catalogue, No. 906 (old No. 591).

809. A COCK AND FOUR HENS.—A black cock with head thrown back stands in profile to the left in the centre. In front of him to the left are three light-coloured hens ; a fourth, which is dark with a white head, lies in the foreground in profile to the right.

Signed in the left-hand bottom corner, A. Cuyp ; canvas, 22 inches by 24 inches (in the frame).

Acquired about 1850 or 1860 from Brasseur, Cologne.

In the collection of Dr. Leopold Sticker, Cologne.

In the collection of Emil Brandts, Wiesbaden.

809a. A Cock reposing, and a Hen.

21 inches by 25½ inches.

Sales.—C. van Hardenberg, Utrecht, September 20, 1802 (24 florins, bought in).

Note.—Pictures of a hen on a nest by Govert Camphuysen—such, for example, as that of the Sellar sale, Paris, June 6, 1889, No. 14—and by Gijsbert d'Hondecoeter, such as that in the Martius collection at Kiel, are not seldom confused with similar pictures by Aelbert Cuyp. It is therefore possible that some of the following pictures are really by Camphuysen or G. d'Hondecoeter.

809b. A Sitting Hen in a Basket.—[See note to 809a.]

Panel, 16½ inches by 20 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 25.

809c. A Cock lying down, amidst several Hens.—By Cuyp or in his manner.

Panel, 22 inches by 31 inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 35 (31 florins 25).

809d. A Cock with Hens and Chickens.

Panel, 21½ inches by 38 inches.

Sale.—P. van der Santheuvel and J. van Stry, Dordrecht, April 24, 1816, No. 12.

809e. A Cock with three Hens.

Panel, 19 inches by 28 inches.

Sale.—A. La Coste, Dordrecht, July 10, 1822, No. 12 (51 florins, Netscher).

809f. A Cock and a Hen.

Panel, 23½ inches by 29 inches.

Sale.—Rotterdam, April 11, 1827, No. 29 (10 florins 5, Esser).

809g. A Cock and Hens in the open.—Near a hedge. With accessories. Fine colour. [Probably identical with 809j.]

Panel, 36 inches by 35½ inches.

Sale.—Rotterdam, June 9, 1828, No. 4.

809h. A Cock and Hens in a Landscape.—With plants and flowers.

Canvas.

Sale.—Amsterdam, March 2, 1829, No. 32 (9 florins 5, Esser).

809i. A Sitting Hen in her Nest.—[See note to 809a.]

Panel, 24½ inches by 21 inches.

Sale.—D. Teixeira, jun., The Hague, July 23, 1832, No. 16.

809j. A Cock and Hens in a Landscape.—With fine accessories. [Probably identical with 809g.]

Sale.—Rotterdam, September 15, 1834, No. 56.

810. A Cock and three Hens in a Landscape. Sm. 167.—Beyond the poultry is an old fence. On the other side is a view over distant country.

Panel, 15 inches by 20 inches.

Sale.—Comte Pourtalès, London, 1826 (£38 : 17s.).

In the collection of J. R. West, Stratford-on-Avon, 1834 (Sm.).

810a. A Cock, a Hen, and Chickens.—They are defending themselves against a dog.

Canvas.

Sale.—Amsterdam, August 3, 1835, No. 14.

810b. A Sitting Hen on her Nest.—[See note to 809a.]

Panel, 18½ inches by 15½ inches.

Sale.—The Hague, September 18, 1837, No. 39.

811. A Cock and four Hens.

Canvas, 30½ inches by 26½ inches.

Sale.—J. A. Töpfer, Amsterdam, November 16, 1841, No. 127 (60 florins 50, Lamme).

811a. A Hen and Chickens.

Panel, 14½ inches by 18 inches.

Sale.—Amsterdam, October 10, 1848, No. 10.

811b. A Hen-House.—A cock stands beside two sitting hens.

Canvas.

In the Rinecker collection, Würzburg, 1863 (Parthey, i. 721).

811c. Poultry by the Bank.—A storm rising by the distance.

Sale.—Bryant, London, 1865 (£74 : 11s., Flower).

812. Poultry.—A cock roosts in the centre on part of a butter-tub. To the left are two hens. A distant landscape under a cloudy sky. [Possibly identical with 814c.]

Panel, 21 inches by 28 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 48.

Then in the collection of Charles Butler, London.

813. Poultry.—A cock and a hen crouch on the straw in a stable. Another hen stands behind them.

Panel, 24 inches by 29½ inches.

Sales.—Cardinal Fesch, Rome, March 17, 1845, No. 57.

London, July 1, 1897, No. 105.

813a. Poultry.

Panel, 18½ inches by 17½ inches.

Sale.—Paul Graham and others, London, July 23, 1898, No. 65.

814. A Hen-House.—In a barn-like interior a white hen sits on her nest near a stable-lantern lying on the ground; to the left a mouse is nibbling some fodder. [See note to 809a.]

Panel, 20 inches by 24 inches.

Sale.—Ittenbach, Cologne, November 8, 1898, No. 18.

814a. Poultry.

Panel, 20 inches by 32 inches.

Sale.—Moore and others, London, December 16, 1899, No. 75.

814b. Poultry by a River-Bank.

Panel, 20½ inches by 33 inches.

Sale.—Lady Page Turner and others, London, February 21, 1903, No. 92 (£37 : 16s.).

814c. Poultry.—[Possibly identical with 812.]

Panel, 22 inches by 30 inches.

Sale.—Mrs. M'Connell, London, July 18, 1903, No. 147 (£15 : 15s.).

815. **POULTRY.**—One hen is attacked by an eagle.

51 inches by 69½ inches.

Sale.—London, February 13, 1904, No. 102.

816. **A White Hen sitting in a Basket.**—[*See note to 809a.*]

Panel, 18 inches by 24 inches.

Sales.—Rotterdam, May 6, 1868, No. 14 (145 florins, Suermondt).

(Possibly) London, March 21, 1904, No. 59.

817. **AN OLD DUCK SITTING.**—Its head is turned to the right. Three eggs lie on some straw in front. To the left are inscribed the following verses, recounting the duck's history :—

Ik ben gebroet te Werkendam
K'was jonck en goet, doen ick hier quam
In Vogelenborch, sonder te paeren
Heb ick geleeft, wel twintich jaeren.
Wel hondert eijers tsjaers geleyt
Daerom ben ick geconterfeijt.
Gebroocken beenen, toch out geneesen
Gesondt en bont is nog myn weesen
En als ick Sijethghen sterven sal
Sov schryft hoe out en tjaergetal
1647.
Anno, vyftich dartich daeghen
In October hoort men claeghen
Seytchen doot dit is al waer
Out zynde dreijentwintich jaer.
1650.

[“I was hatched at Werkendam. I was young and good when I came here into Bird-land. I have lived without pairing for some twenty years, and have laid some hundred eggs a year. It is on that account my portrait is painted. My broken bones have set, old as I am, and I am sound and healthy in body ; and if I, Sijethghen, die, let some one note my age, and the date

1647.

In the year 50, the 30th October, folk had to lament the death of Seytchen—it is quite true—at the age of twenty-three.

1650.”]

Signed on the left, A. Cuyp ; panel.

Sale.—Delft, about 1895.

In the collection of Jan Veth, Bussum.

818. **DUCKS ON A RIVER.** Sm. 246.—In the immediate foreground two ducks are swimming from opposite sides towards the centre, on a river, the bank of which, overgrown with bushes, fills the left of the picture. The farther bank with houses and a church tower is seen in the distance. In the left foreground, on the bank, are two other ducks. Above these, and in the middle distance, a mallard, widgeon, and teal, may be seen flying, with other aquatic birds. These are somewhat hard in treatment. A fine summer afternoon.

Canvas, 19½ inches by 35½ inches.

Mentioned by Waagen (ii. 21).

In the collection of the Marquess of Hertford.

In the Royal collection, Buckingham Palace, London, No. 86 ; it was there in 1834 (Sm.).

819. **Two Ducks.**—Life-size. On a marshland. Brown in tone and broad in treatment.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 271 ; he says it is "much better than Hondecoeter."

Exhibited at Manchester, 1857, No. 1000.

Then in the collection of Edward Lloyd, Manchester.

Note.—Dr. A. Bredius, The Hague, has lent to the Royal Picture Gallery a picture of "Ducks in the Reeds," by Johannes Spruyt, which is related in style to these pictures by Cuyp.

820. **Two Swans swimming.**—In a wooded and hilly landscape. Canvas, 16 inches by 17 inches.

Sale.—Amsterdam, August 8, 1804, No. 40 (3 florins).

J. E. Grave and others, Amsterdam, May 5, 1806, No. 34.

820a. **An Eagle.**

Canvas, 27½ inches by 39½ inches.

Sale.—Amsterdam, October 30, 1823, No. 51 (1 florin 10).

820b. **Eagles fighting.**

Panel, 30 inches by 42 inches.

Sale.—Amsterdam, October 27, 1874, No. 21.

J. C. C. D. W. de Mol, W. J. M. Engelberts, and others, Amsterdam, April 28, 1875, No. 9.

820c. **A large Owl.**—So-called "Grand Duc," holding a white pigeon in its claws, in a landscape. By Cuyp or in his manner.

Panel, 29½ inches by 29½ inches.

Sale.—W. G. van Klinkenberg and others, Amsterdam, March 6, 1843, No. 15 (10 florins, Kleytenaar).

820d. **A Dovecot.**

Sale.—Amsterdam, December 16, 1851, No. 295.

821. **Head of a Cow.**—A sketch. A black cow with a white head, facing left. The attribution to Cuyp is doubtful but not impossible.

Canvas, 13 inches by 10 inches.

In the Boymans collection, Utrecht.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 58 (old No. 53).

821a. **Head of an Ox.**—Front view.

Sale.—J. Lauwers and others, Amsterdam, December 13, 1802, No. 220.

821b. **Head of a Sheep.**—Half-skinned, showing the entrails. 20 inches by 20 inches.

Sale.—D. van Dijn, Amsterdam, January 10, 1814, No. 40 (1 florin 75).

822. Study of a Cow's Head.

Canvas, $12\frac{1}{2}$ inches by 9 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 121.

822a. Study of the Heads of four Oxen.—The attribution to Cuyp is uncertain.

Signed, A. C.

Sale.—Mlle. C. M. Drekman, Amsterdam, April 14, 1857, No. 163.

822b. Head of an Ox.—A fragment of a large picture.

Canvas on panel, 8 inches by $9\frac{1}{2}$ inches.

In the Glasgow Art Gallery, William Euing bequest, 1908 catalogue, No. 250.

823. The Breakfast-Table.—On a table with a dark-green cloth are a wine-glass, a crab, a pigeon, an oyster, a roll, and a horn of salt. Dark background. The attribution to A. Cuyp is uncertain.

The letters A. C. occur on the horn, but it is very doubtful whether they are to be taken as A. Cuyp's monogram; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Mentioned by Parthey (i. 720).

In the Suermondt collection, Aachen, 1875 catalogue, No. 50.

In the Royal Museum, Berlin, 1883 catalogue, No. 861F; transferred, 1884, to the Aachen Museum.

In the Suermondt Museum, Aachen, 1884 (second) supplement to catalogue, No. 177.

823a. The Breakfast-Table.—On the table are a jug, a glass, a herring on a plate, onions, a loaf, pipes and a charcoal pan.

Sale.—Amsterdam, November 7, 1826, No. 30 (3 florins, Gruyter).

823b. The Breakfast-Table.—On a table partly covered with a white cloth is a pewter plate, containing a fish cut up into portions. Near it are a round loaf, a half-empty wine-glass, some onions, grapes, a Delft vase, and a knife with a mother-of-pearl handle.

Panel, $21\frac{1}{2}$ inches by 18 inches.

Sale.—E. Ruelens of Brussels, Paris, April 17, 1883, No. 66.

823c. The Breakfast-Table.—On a table with a cloth lies a smoked herring; a bundle of onions is placed against a drinking-horn.

Canvas, 16 inches by $12\frac{1}{2}$ inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 43.

824. PEACHES ON A BLUE PLATE.—The catalogue merely says that it is attributed to A. Cuyp, but it is unquestionably a genuine work of his. In strength of colour it stands midway between the Backer picture (826) and the Boymans picture (829).

Panel, $14\frac{1}{2}$ inches by 17 inches.

Given by Dr. Arnaud.

In the Aix Museum, 1901 catalogue, No. 249.

825. PEACHES AND GRAPES.—In the background are leaves and two butterflies. The background is much damaged and repainted.

Signed, A. C. ; panel, 16 inches by 14 inches.

In the Municipal Museum, Amsterdam, Lopez Suasso bequest.

826. A STILL-LIFE GROUP.—On a table in the right foreground is a lobster on a blue plate. Behind it are a wine-jug, a tall wine-glass, and grapes. To the left are seven peaches, one of them on a metal plate. Farther away are mussels and a paper of pepper. In the right foreground is a watch.

Signed on the left, A. C. ; panel, 30 inches by 50 inches.

Exhibited at Amsterdam, 1867, No. 34 ; and in the Rembrandt Exhibition held by F. Müller, the Amsterdam dealer, 1906, No. 27.

In the collection of F. de Wildt, Amsterdam.

In the collection of the Dowager Madame Backer, *née* de Wildt, Amsterdam.

827. A STILL-LIFE GROUP.—Vegetables.

In the collection of T. Humphry Ward, London.

828. PEACHES ON A TABLE.

Signed, A. C.

In the Leuchtenberg collection, St. Petersburg, 1886 catalogue, No. 125.

829. FRUIT.—On an oak table stands a blue china dish full of peaches. Behind it to the right are a bunch of white grapes, and a spray of peach. On the edge of the table to the right are cherries and cherry-leaves. To the left is a green currant-branch with leaves and fruit. Above it, to the left, is a butterfly. There are drops of water on the peaches and on the table. A dark grey background.

Note.—The catalogue of 1892 described this picture and the following as of the Dutch School, 1650-1700. The Backer picture (826), however, confirms the attribution to A. Cuyp. Similar pictures, mostly signed with the monogram, occur at the Aachen Museum and elsewhere. The attributions to A. Coosemans, A. Calraet, and other artists with the same initials, are all wrong.

Signed in the right-hand bottom corner, A. C. ; panel, 14 inches by 18 inches.

In the Boymans collection, Utrecht.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 61 (old No. 124).

830. FRUIT AND MUSSELS.—To the left, on a grey stone plinth, five peaches and red and white grapes are heaped up. To the right white grapes lie amidst mussels. A fly on a peach is very naturally painted ; there are also three butterflies. The background is dark. [*See note to 829.*] This is certainly by Cuyp.

Panel, 19½ inches by 24 inches.

In the Boymans collection, Utrecht.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 62 (old No. 125).

830a. Fruit.

Panel, 25½ inches by 22½ inches.

Sale.—Jacob Spex, The Hague, May 21, 1777, No. 159 (1 florin 18).

830b. Peaches and Grapes.—With their leaves on a grey stone. Some insects. Fine chiaroscuro.

Panel.

Sale.—Antwerp, May 12, 1806, No. 57.

830c. Fruit.—A very fine picture.

Panel, 23½ inches by 31 inches.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 30 (55 florins, Netscher).

831. Peaches and other Fruits.—Warm and robust in tone.

Panel, 16 inches by 20 inches.

Sale.—P. de Heere de Holy, Rotterdam, August 31, 1824, No. 30 (20 florins, Lamme).

831a. Fruit.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 206 (1 florin 10, Dieken).

831b. Peaches.

Sale.—Rotterdam, April 11, 1827, No. 181 (8 florins).

831c. Fruit.

Sale.—Rotterdam, June 9, 1828, No. 176.

831d. Fruit.

Sale.—Rotterdam, April 26, 1830, No. 105 (7 florins 15).

832. Fruit. Sm. 272.—Six peaches, a cut melon, a few bunches of cherries and filberts, and a quantity of grapes, grouped on a table. [Pendant to 833.] “Although the signature of the artist is not found on these pictures, the astonishing brilliancy of the colouring, together with the breadth of light and shade and masterly execution, are amply sufficient to denote the mind and hand of the painter” (Sm.).

Panel, 23 inches by 20½ inches.

In the possession of the London dealers Smart, 1834 (Sm.; then priced at £52 the pair).

833. Fruit. Sm. 273.—On a table partly covered with a dark cloth is a dish of ten fine peaches. There are also clusters of gooseberries and currants on their branches; on the farther side of the dish, bunches of grapes are piled up. [Pendant to 832.]

Panel, 23 inches by 20½ inches.

In the possession of the London dealers Smart, 1834 (Sm.; then priced at £52 the pair).

833a. Peaches and Grapes on a Table.

Panel, 14 inches by $17\frac{1}{2}$ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 120.

833b. Two Fruit Pieces.—By Cuyp or in his manner.

Sale.—Jonkheer F. van Harencarpsel Eckhardt and others, Amsterdam, August 15 1842, No. 283 (1 florin, B. Berg).

833c. A Still-life Piece.—On a marble slab, partly covered with a fringed velvet cloth, stands a china dish full of nuts, with two oranges, one of them cut, a little jug, a fluted glass, and a knife. The attribution to Cuyp is doubtful.

Signed, A. C. ; canvas, 27 inches by $22\frac{1}{2}$ inches.

Sale.—Jonkheer V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 29.

834. Fruit.—On a table are a silver dish of peaches, grapes, a cut melon, and other things. Well and vigorously painted.

Panel, 20 inches by 26 inches.

Sale.—P. C. G. Poelman and others, Amsterdam, July 14, 1846, No. 92.

834a. Fruit and other Things on a Dish.

Signed, A. C.

Sale.—Jonkheer E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 211 (2 florins 5, Ysbergen).

835. Fruit.—On a round table is a basket of grapes and apples, with other fruit. Broad and vigorous in style.

Panel, 22 inches by 28 inches.

Sale.—Antwerp, November 3, 1851, No. 35.

835a. Fruit.

Canvas, 18 inches by $15\frac{1}{2}$ inches.

Sale.—M. Wolf, Berlin, May 25, 1857, No. 33.

836. Peaches.—In a Japanese porcelain bowl on a table. Butterflies and a bee are flying about. To the left is a bunch of white grapes.

Signed on the table-edge, A. C. ; panel, 17 inches by 24 inches.

Sale.—H. de Kat, Paris, May 2, 1866, No. 21 (660 francs).

836a. Peaches and Grapes on a Table.

Canvas, 28 inches by $20\frac{1}{2}$ inches.

Sale.—Rotterdam, May 6, 1868, No. 16.

837. Peaches.—In a Delft china dish on a table, with a bunch of grapes and filberts. An insect is on a peach. A butterfly flutters round the grapes to the right. A very fine picture.

Panel, 18 inches by 26 inches.

Sale.—Prince Paul Galitzin, Paris, March 10, 1875, No. 31.

837a. Peaches and Grapes on a Stone Table.

Signed; panel, 18 inches by 15 inches.

In the Hodgson Dedel collection, Amsterdam.

Sale.—Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 24.

837b. Black Grapes.—In a basket on a table.

Signed; panel, 18 inches by 23 inches.

Sale.—Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 25.

837c. Fruit.—White grapes, peaches, plums, cherries, a Venetian glass, a goblet, and a silver dish are grouped on a table with a green cloth. The attribution to Cuyp is very doubtful. Possibly this is by Van Beyeren. It is fine in colour but sketchy.

Panel, 12 inches by 12 inches.

Sale.—d'Isendoorn à Blois de Cannenburg, Amsterdam, August 19, 1879, No. 9 (325 florins, Roos).

838. Peaches.—On a table, with peach sprays and a vine tendril.

Panel, 18 inches by 15 inches.

Sale.—Baron de Beurnonville, Paris, March 9, 1881, No. 252.

839. A Partridge hanging up.

Panel, 16½ inches by 13 inches.

Sales.—C. Backer, Leyden, August 16, 1775, No. 57 (2 florins, Delfos).

(Possibly) J. v. d. H., Leyden, September 11, 1776, No. 127.

(Possibly) Rotterdam, April 26, 1830, No. 18 (10 florins, Lamme).

839a. A Partridge hanging from a Nail.

Copper, 16 inches by 13 inches.

Sale.—P. J. F. Vrancken, Lokeren, 1838, No. 8 (300 florins, Smith).

839b. Dead Fowl.—A dead cock, plucked, and a dish of lemons on a table, with other accessories.

Panel, 29½ inches by 23½ inches.

Sale.—Amsterdam, April 20, 1841, No. 25 (3 florins 75, Weimar).

839c. Dead Birds.—By A. Cuyp or Fabritius?

Panel, 18 inches by 27 inches.

Sale.—Amsterdam, March 30, 1874, No. 17.

839d. A Hunting Piece.

In the Liechtenstein Gallery, Vienna, 1863 (Parthey, i. 720).

840. Fresh-water Fish on a Table.—A copper jug and a dish of salmon which a cat is eating.

Signed, "A. C. 1655," which probably points to A. Cuyp's authorship; canvas, 37 inches by 45 inches.

Sale.—A. Bout van Lieshout and W. Tornbury, The Hague, May 3, 1797, No. 42 (1 florin, Carce).

840a. Fish.

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 153 (6 florins 10, Esser).

840b. Fish.—A thornback, a cut-up salmon, and other things.

Sale.—M * * *, Paris, March 26, 1866, No. 83.

840c. Fresh-water Fish.

Signed ; panel, 24 inches by 30 inches.

Sale.—Rotterdam, May 6, 1868, No. 15.

840d. A Still-life Piece.—In the middle of a stone table a large carp and a knife lie in front of a little tub ; to the left are a pack of cards and some onions, to the right is a glass. On the table are some drops of water. A warm golden brown in tone.

Signed at foot, "Cuijp-fc" ; canvas, 16 inches by 24 inches.

Sale.—The brothers Bourgeois, Cologne, October 27, 1904, No. 14.

841. A Vanity.

Panel, 22 inches by 18 inches.

Sale.—J. Nauta, widow of E. van Drielst, Amsterdam, April 12, 1842, No. 73.

841a. Vanity.—On a table with a blue velvet cover are a fire-gilt silver vase and a sand-glass with a skull on a music-book.

Sale.—Héris of Brussels, Paris, April 19, 1856, No. 10 (80 francs).

842. A Still-life Piece ; a Cottage Interior.

Panel, 6 inches by 7½ inches.

Sale.—Utrecht, April 22, 1811, No. 61.

842a. A Still-life Piece.

Sale.—Amsterdam, November 2, 1829, No. 26 (3 florins, Gruyter).

842b. A Still-life Piece.

Canvas, 16 inches by 14 inches.

Sale.—J. Nauta, widow of E. van Drielst, Amsterdam, April 12, 1842, No. 74.

842c. A Still-life Piece.

Sale.—Rotterdam, October 18, 1843, No. 86 (8 florins 75, Nicoliez).

842d. A Still-life Piece.

Signed ; 14 inches by 18 inches.

Sale.—Burrell, London, June 12, 1897, No. 13.

842e. A Still-life Piece.

Sale.—Stchoukine, Berlin, April 9, 1907, No. 13 (185 marks).

NOTE.—The following pictures came to the translator's knowledge too late for the descriptions to be inserted in the body of the catalogue. The numbers which would have been prefixed are, however, given for convenience of reference to pictures of similar subjects.

193a. A Shepherd and his Flock.—Replica of 193.

Panel, 20½ inches by 30 inches.

In the collection of Jules Porgès, Paris.

195a. Two Cows in a Landscape.—Amid rocks and cascades, a

brown cow is lying down. The head of a black-and-white cow is seen on the left.

Signed, A. Cuyp; panel, 9 inches by $12\frac{1}{2}$ inches.

In the collection of Arthur Kay, Glasgow.

315a. Two Cows in a Riverside Pasture.—A reddish-brown cow lies facing the spectator. Behind it lies a white cow facing left. Beyond the river in the middle is a town. Golden sky; grey and white clouds.

Signed on the right at foot, A. Cuyp; panel, 13 inches by $17\frac{1}{2}$ inches.

In the possession of the Paris dealer F. Kleinberger, 1908.

535b. A View of Utrecht; a Horseman at an Inn.—In the left foreground a horseman and a man on foot are in front of the corner of a house. In the centre a man and a boy push a wheelbarrow with two casks; in front is a tree stump. In the middle distance is a group of pinkish-grey houses with two church towers against a silvery-grey stormy sky. Near the horses are figures. In the manner of Van Goyen.

Panel, $19\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

In the collection of Arthur Kay, Glasgow.

592a. The Watering-Place.—A horse and dogs drink at a stream in front. The rider in broad hat and red coat points with his left hand to a lad who beats a prancing white horse. Beyond, a lady on a dark horse talks to a sportsman leaning on his gun. At the back are other figures and dogs; a man rides a white horse up a steep road. On the left is a rocky, wooded hill; on the right an open landscape with distant hills. Bright sunset light.

Signed, "A. cuyp fecit"; panel, 21 inches by 28 inches.

Purchased in 1908 from an old French collection.

In the collection of T. Humphry Ward, London.

633a. Fishing-Boats in a Stiff Breeze.—In the centre foreground a smack with three men is putting to sea; the stern flag trails in the wind. In the right foreground is a man in a rowing-boat. In the left middle distance is another sailing-boat. In the distance is a village amid trees on the river-bank. Beyond are two boats. Greyish-gold in tone. Reminiscent of Van Goyen. [Compare the Wallace pictures 639, 640.]

Panel, $10\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

In the collection of Arthur Kay, Glasgow.

679aa. On the Beach at Scheveningen.—In the right foreground are a woman with a basket on her head, two persons in a cart with a grey horse, and a horseman in a red coat. In the centre foreground eight persons in a waggon with two horses drive down the slope, near a horseman and two men with five dogs. In the left foreground are a man in a red cap reclining, a man and a woman carrying baskets, and a man seated near three dogs. In the right middle distance are a church and houses near a hill, and to the left are figures. Beyond is the sea with boats. Grey, cloudy sky. An earlier version of Lord Ridley's picture (679)?

Signed on the right, A. Cuyp; panel, $25\frac{1}{2}$ inches by 38 inches.

In the collection of Arthur Kay, Glasgow.

816a. A Sitting Hen in a Nest.—The nest is of plaited straw. To the right is a terra-cotta bowl of water, with a wooden grating behind it. To the left are a feather and a piece of wood. The light gleams through a crack in the left background.

Signed on the wood, A. Cuyp; panel, 19½ inches by 24 inches.

In the collection of Arthur Kay, Glasgow.

816b. A Sitting Hen in a Nest.

Signed on the left at foot, A. C.; panel, 23½ inches by 18 inches.

In the collection of Arthur Kay, Glasgow.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

- 1630.¹ 140. Portrait of a Lady. Péreire sale, Paris, 1872.
 1635.² 141a. Portrait of a Young Lady. Bösch sale, Vienna, 1885.
 1638.³ 161a. Two Children. Ritterich collection, Leipzig, 1863.
 1639. 154e. A Girl in White. Buckley sale, London, 1901.
 155c. Portrait of a Girl. Menke sale, Brussels, 1904.
 362. Cows and Sheep in a Riverside Pasture. Besançon Museum.
 1640. 154f. Portrait of a Girl. Wasimski sale, Frankfort, 1901.
 670a. River Landscape. Moll sale, Cologne, 1886.
 1642. 122. Portrait of a Gentleman. Paley sale, London, 1900.
 129. Portrait of a Little Boy. Douai Museum.
 1643. 154. Portrait of a Young Girl. Clavé-Bouhaben sale, Cologne, 1894.
 669. Shipping on a River. W. A. Hankey, Beaulieu, Hastings, 1885.
 1646. 86. Portrait of Andreas Colvius. Engraved by Savry.
 1647. 124b. Portrait of a Young Man. Talleyrand-Périgord sale, London, 1904.
 142h. Portrait of a Lady. Arthur Sanderson sale, London, 1908.
 817. An Old Duck. Jan Veth, Bussum.
 1649. 109. Portrait of a Man of Rank. National Gallery, London.
 128. Portrait of a Boy hawking. Madame Backer, Amsterdam.
 126. An Old Man in Black. Sedelmeyer sale, Paris, 1907 (doubtful).
 1651. 800. A Cock and Five Hens. A. Bredius, The Hague.
 1652. 110a. Portrait of a Man. J. H. Standen, London.
 1654. 105. Half-length Portrait of a Man. Dordrecht Museum.
 135. Half-length Portrait of a Woman. Dordrecht Museum.
 410e. Cattle being driven. Dresden Gallery in 1834; not now there.
 1655. 136. Portrait of a Lady. F. Bischoffsheim, Paris.
 150. Portrait of a Little Girl. Cardinal Fesch sale, Rome, 1845.
 840. Fresh-water Fish. Bout van Lieshout sale, The Hague, 1797.
 1671. 133a. Portrait of a boy. Rome sale, London, 1907.

¹ If the date is correct, this cannot be by Aelbert Cuyp.

² Probably not by A. Cuyp.

³ If the date is correct, this is probably by J. G. Cuyp.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1834) or Smith's Supplement (1842) corresponds in this catalogue to the number given in the second or third columns respectively.

Thus if the reader desires to find Sm. 15, he must look for 15 in the first column and then notice the corresponding number in the second column headed "Sm." namely, 719. Thus, Sm. 15 = HdG. 719.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.		Sm.
1	649	563	35*	10	...	70	= Sm. 21
2	652	645	36	12	626	71	723
3	738	379	37	651	552	72	435
4	229	395	38	726	534	73	201
5	446 ^a	396	39	341	213	74	318
6	317	644	40	448 ^a	451	75	203
7	325	= Sm. 236	41	236	159	76	238 ^a
8	231	= Sm. 71	42	736	= Sm. 258	77	239
9	473 ^a	= Sm. 21	43	= Sm. 7	574	78	765
10	430	= Sm. 24	44	619	36 ^b	79	240
11	448	406	45	235 ^c	327	80	330
12	30	457	46	237	654	81	315
13	36	= Sm. 66	47	780 ^a	= Sm. 138	82	712 ^g
14	650	See 263	48	235 ^d	= Sm. 177	83	467
15	719	= Sm. 194	49	235 ^e	81	84	358
16	246	270	50	566 ^a	384	85	727
17	526	= Sm. 199	51	567	376	86	241 ^a
18	491	77	52	426	= Sm. 187	87	244
19	737	502	53	760	533	88	245
20	454	786 ^a	54	345	787	89	658
21	367	698	55	354	= Sm. 149	90	410
22	432	26	56	355	= Sm. 27	91	437
23	495	= Sm. 115	57	398	61	92	425
24	640	= Sm. 145	58	235 ^f	530 ^b	93	424
25	639	= Sm. 165	59	236 ^a	374	94	259
26	739	= Sm. 179	60	237 ^c	...	95	448 ^d
27	465	291	61	399	...	96	657
28	605	= Sm. 130	62	170	...	97	679
29	450	= Sm. 193	63	237 ^f	...	98	28
30	27	= Sm. 210	64	237 ^d	...	99	247
31	39	= Sm. 215	65	237 ^e	...	100	242
32	234	473	66	527	...	101	653
33	380 ^a	510	67	490	...	102	427
34	418	= Sm. 230	68	113	...	102*	448 ^c
35	10 ^b	458	69	335	...	103	350

	Sm.		Sm.		Sm.		Sm.
104	245 ^a	149	206	191	509	236	5
105	477	150	617	192	596	237	599
106	407	151	72	193	631	238	137
107	624 ^e	152	767	194	452	239	423
108	343	152*	766 ^a	195	186	240	264
109	342	153	773	196	19	241	550
110	246 ^a	154	65	197	392	242	200
111	246 ^b	155	627	198	349	243	370
112	549	156	468	199	394	244	488
113	337	157	413	200	34	245	500
114	402	158	359	201	659 ^e	246	818
115	168	159	340	202	202	247	637
116	53	160	600	203	263	248	183
117	780 ^b	160*	593	204	489	249	612
118	176	161	733	205	208	250	730
119	775	162	310	206	116	251	529
120	438	163	395	207	227	252	414
121	782	164	391	208	= Sm. 109	253	326
122	198	165	180	209	768	254	405
123	401	166	763	210	560	255	659
124	74	167	810	211	512	256	37
125	339	168	525	212	744	257	528
126	419	169	98	213	506	258	319
127	783	170	390	214	422	259	332
128	784	171	641	215	585	260	174
129	766	172	724	216	31	261	434
130	436	173	209	217	573	262	446
131	546	174	616	218	537	263	652 ^a
132	409	175	= Sm. 25	219	531	264	433
133	747, 748	176	109	220	580	265	24
134	172	177	618	221	420	266	808
135	267	178	50	222	393	267	558
136	218	179	363	223	205	268	70
137	655	180	302	224	32	269	713
138	415	181	175	225	369	270	539
139	521 ^d	182	73	226	329	271	515
140	480	183	230	227	501	272	832
141	193	184	762	228	646	273	833
142	338	185	497	229	507	274	248 ^e
143	249	186	449	230	621	275	486
144	522	187	164	231	378	276	487
145	25	188	164	232	410 ^e	277	372
146	523	189	= Sm. 130	233	449 ^e	278	272
147	260	189*	448 ^e	234	262	279	740
148	525 ^a	190	261	235	591	280	184

SECTION VIII

PHILIPS WOUWERMAN

PHILIPS WOUWERMAN was baptized at Haarlem, May 24, 1619. He was the son of Paulus Joosten Wouwerman, also a painter, whose works, however, have not come down to us.

He is said to have received his first lessons from his father. Then he became a pupil of Frans Hals, according to the credible statement of De Bie. Finally, he is said to have perfected himself in his favourite study under the direction of Pieter Verbeeck of Haarlem, a painter of horses. In order to marry the girl of his choice, who was a Catholic while he himself belonged to a Protestant family, he ran away with her to Hamburg; he was then nineteen, in 1638. At Hamburg he worked for some time with Evert Decker, a painter who is not known in any other connection. He must have soon returned home, for on September 14, 1640, he was summoned by the guild authorities to fulfil his obligations as a member. It may be inferred that he had again taken up residence in the town some time before, but had delayed giving formal notice of the fact to the guild.

In the years immediately following he is repeatedly mentioned as living in Haarlem. From November 1641 to February 1642, Koert Witholt was his pupil. In April 1643 a child of his was buried. In 1645 he was commissary of the guild, although only twenty-six. About this time begin the genuine dates on his pictures. But there is little more documentary evidence about his life, except a casual mention of a pupil of his in 1656, up to the date of his burial, May 23, 1668. Wouwerman must have had, beside the child already referred to, at least one son, whose children are mentioned in 1718, as well as a daughter Ludovica; to this daughter, on her marriage at Amsterdam in 1672 to Hendrik de Fromentiu, court painter to the Elector of Brandenburg, Wouwerman was able to give a dowry of 20,000 florins. Houbraken is probably right in regarding this as a proof of Wouwerman's worldly prosperity.

One of the most important questions that must be answered in order to form a correct estimate of Wouwerman's artistic development is this: Did he, besides his romantic escapade across the sea to Hamburg, make

other journeys abroad, or was his art wholly rooted in his native soil? The known facts of his life seem to leave little opportunity for such journeys, if one considers the time that travel for the purpose of study usually consumed in those days. He was married in 1638; he is mentioned as resident at Haarlem with his young wife and little children in the years 1640-43 and 1645. It is improbable then that he had left them alone at Haarlem for any long period. On the other hand, several features of his work suggest that he had lived abroad.

In the first place, he obviously has a personal knowledge of mountain scenery—not merely that of broad river valleys bounded by hills, as may be seen, for instance, in the neighbourhood of Cleve and Emmerich, but also that of steep rocks, deep gorges, and mountain torrents, which often occur in his early pictures. Later he delighted to introduce mountains, to enliven the horizon of landscapes which in other respects are thoroughly Dutch.

Again, in Holland, he could not have learned with his own eyes to paint scenes of warfare, as he so often does. The last time when hostile troops trod Dutch soil during his life was in the unsuccessful attack on the Veluwe, during the siege of 'S Hertogenbosch, 1629. He must have accompanied the States' troops in their campaigns in the border lands, in order to observe camp-life. The country was at peace from 1646, roughly, to shortly before Wouwerman's death.

Even the peaceful scenes which Wouwerman painted do not accord with what is otherwise known of the middle-class Holland of that time. This is certainly the case with the stage upon which he arranged these scenes—the magnificent palaces and country-houses with their spacious and elegant terraces, their great fountains, their wealth of statues, whether antique or not. Where shall we find their like in the numerous publications dealing with Dutch country-houses and gardens? Where shall we see anything remotely resembling them in the other representations of Dutch country life at that time?

It is possible that stag-hunts were still kept up in Holland, as well as coursing and hawking. But there was certainly no hunting of the wild boar and the wolf, such as Wouwerman depicts.

Lastly, there are echoes of Italy and the antique. Here is a plausible imitation of the Ponte Mollo; there, again, are some fragments of ancient columns. Here is an Italian wine-shop with cypresses; there, again, are the ruined arches of an aqueduct in the Campagna.

All things considered, the foreign motives in Wouwerman's pictures seem too numerous for one not to assume that he had visited Italy, that he had at least studied the life and pursuits of the French aristocracy at first hand.

From the first, biographers have been content to ascribe much of the foreign element in Wouwerman's art to Pieter van Laer and his influence. Houbraken went so far as to assert—on the strength of calumnious statements made to him by Haarlem painters whom he names—that Wouwerman worked after sketches and drawings by Van Laer. It is scarcely worth while to refute this assertion. Between the genuine though not very numerous pictures of Van Laer and the youthful works of Wouwerman

there is but a very slight connection. Most of Wouwerman's pictures are distinguished by a vivid and delicately harmonised colouring, in which the succulent green of the foliage is strongly contrasted with the local colour of the costumes, the animals and the buildings, while these are all relieved against a clear white sky. The white spot, which later is regularly formed by a white horse,¹ is not so inevitable a feature of the early works. Often there are no horses in these pictures. In Wouwerman's maturity his landscapes are for the most part secondary to his figures. The compositions become more complete, the groups more numerous. Large companies of horsemen riding out to hunt or returning home, battle pieces, or crowded fairs take the place of the simpler groups of the early period. There is a noticeable tendency to give prominence to the doings of the upper classes rather than to the life of the people. The landscape, in which the episodes occur, becomes more spacious, and extends away into a light bluish-grey distance. Still Wouwerman, even in this period, painted some landscapes, mostly small in size. If one is inclined to regard Wouwerman primarily as the brilliant draughtsman and story-teller, these landscapes—in which the figures are merely incidental if not almost entirely disregarded—show him as a painter pure and simple. In the themes that he selected, the views of the dunes and the coast or the winter scenes, he restricted himself most narrowly to his native Haarlem district or its immediate neighbourhood. These pictures must be ranked among the choicest pearls of Dutch art.

Those pictures by Wouwerman in which the contrasts between light and dark, sunlight and shadow, have become accentuated by time, in which storm-clouds or gunpowder smoke form an unpleasant dark smudge, and in which through the action of the oak panel the thin coats of paint have been worn away, belong to the master's later period—if, that is, one may speak of the later period of a painter who died at forty-eight or forty-nine.

The style of the signature enables one to date the pictures within wide limits. As a rule, one variant of the monogram used by Philips Wouwerman (composed of P, H, and W, linked) only occurs in the early works. However, the "full monogram" (composed of PHILS taken together and W) needs to be used with more care. All the late pictures have it, but it also occurs occasionally in the works of the early period.

It is not easy to understand how an artist, whose working life lasted only thirty years—probably from 1638 to 1668, though there are no pictures with genuine dates for the early years of this period—could have produced such an immense mass of work as Wouwerman left. One has to notice in this connection not only the number of his pictures but also their comprehensive character, their rich composition, and their variety. Wouwerman must have been extraordinarily facile and incredibly industrious.

Houbraken recognised this and gave an appreciative estimate of his work, in which he emphasised both the multiplicity of Wouwerman's themes and the variety which he imparted to his treatment of the same

¹ The white horse is almost always taken as a special sign of Wouwerman's authorship. It might with more reason be taken as a trade-mark of Isack van Ostade, who was dead by 1649; in his landscape subjects he is much more consistent in introducing a white horse.

subject—a variety that is illustrated not merely in the principal feature but also in the accessories. One sees at a glance what every figure, however small, is doing; one sees too that every detail is studied from life. Houbraken gives special praise to his battle-pieces and robber-scenes for the different emotions that they suggest—bravery or cowardice, pain and the fear of death.

In his colouring Wouwerman was careful to make his light and shade contrast with each other, and in large masses, instead of in scattered patches which would have produced a restless effect. He blended his colours well, and laid on his paint in a flowing and vivid style. His pictures seem to have come on to the panel without the slightest difficulty, and the perspectives are taken from nature.

In modern times Dr. Bode has been especially judicious in pointing out the artistic merits of Wouwerman, in his work on the Schwerin Gallery (pp. 122, *seq.*) and in his *Rembrandt and his Contemporaries* (pp. 195, *seq.*). Dr. Bode—while admitting his weakness—rightly calls him one of the ablest and most original painters of the whole Dutch School. The really amazing popularity which the pictures of Philips Wouwerman enjoyed in the eighteenth century, is attested by the fact, among others, that J. Moyreau published a series of eighty-nine engravings after Wouwerman, in a large folio. Later, a new edition of the work appeared, with 100 engravings.

Both the brothers of Philips, namely, Pieter and Jan Wouwerman, were also painters. Pieter was the more prolific, but was dependent on his more highly gifted brother. Jan, who died young, was more of a landscape painter in the style of the other great Haarlem landscape artists. There must also have been another Pieter, son of Paulus Joosten Wouwerman—probably the child of one of his first two marriages; he died in 1643 at Paris.

Wouwerman collaborated in other men's pictures. He introduced attractive figures into landscapes by Ruisdael and Cornelis Decker, and especially by Jan Wijnants.

PUPILS AND IMITATORS OF PHILIPS WOUWERMAN

Wouwerman's two well-known brothers, Pieter (1623-1682) and Jan (1629-1666), have been mentioned above, as well as his wholly unknown step-brother Pieter, and nothing more need be said of them.

Of the painters who are recorded to have been pupils of Wouwerman, some are only known by name. No existing works can be traced to KOORT WITTHOLT or JACOB WARNARS, who were with Wouwerman in 1642, or to ANTHONIS DE HAEN, who was with him in 1656. A fourth pupil, NICOLAES FICKE, who studied under him in 1642, is known only as an etcher and not as a painter. His print, signed in full and dated 1643, of a tethered horse facing right, shows that he did good work in the style of his master. It would not be surprising if sooner or later some oil-paintings were recognised as his.

A third group of artists who are stated to have been Wouwerman's pupils diverged into other paths after their studies were ended. These included the two Germans JACOB WEIER, who flourished about 1670, and MATTHIAS SCHEITS (about 1640-1700?); and the Dutchmen BAREND GAEL (born about 1620 and still alive in 1687), and EMANUEL MURANT (1622- about 1700). Gael painted almost exclusively inns under tall trees by the roadside with accessories, among which a grey horse is almost always prominent, and he may thus be regarded as an artist of very limited invention. Murant, however, in his village street scenes, shows only very faint signs of Wouwerman's influence, which can be traced not in his figures, but for the most part, and even then only in exceptional cases, in his vaporous distances. In the architectural passages, mostly very strong in tone, Murant practises a minuteness of detail and a neatness of handling which mark him out as a forerunner of Jan van der Heyden. WILLEM SCHELLINKS (about 1627-1678) is said by Houbraken to have been another of Wouwerman's pupils; but few of his existing pictures show this phase of his art.

In the case of Aelbert Cuyp, the other master treated in this volume, the test of imitation in painters who were not his pupils in the ordinary sense, lies in the tone of sunlight and in the preference for certain colours, notably red and yellow. With Wouwerman, on the other hand, the test is in the subject—the landscapes enlivened with figures and horses, and especially the cavalry fights, the scenes of plunder, the camp scenes, and so forth. The chief men in this category of imitators are JOHANNES LINGELBACH (1623-1674), JOHAN VAN HUCHTENBURGH (1646-1733), and DIRK MAAS (1656-1717).

Lingelbach comes nearest to his original, especially in versatility. He is not so much absorbed in military themes as the two others. He also paints travellers, peasants at harvest-time and at market, and hunting scenes, and thus covers almost the whole range of Wouwerman's art.

Like the master, too, he paints figures for the landscapes of other men, such as Wijnants, Moucheron, and Verboom. Yet in artistic quality he is sensibly inferior to Wouwerman, both in the drawing and handling of his figures and in the atmospheric delicacy of his landscapes. Huchtenburgh and Dirk Maas are further removed from their original than Lingelbach. Both of them belong to the decline of Dutch art.

If we mention also the names of DIRK STOOP (1610-1686), HERMAN VAN LIN (about 1650-1670), HENDRIK VERSCHUURING (1627-1690), E. OUDENDIJK, and also those of ABRAHAM HONDIUS (about 1625-1695?), and F. BOCK (who flourished about 1683), we have almost exhausted the list of those who may with some reason be regarded as imitators of Wouwerman's pictures of horses and battles—but not of those whose pictures are now and then ascribed to the master himself by speculative dealers. Prominent among these are the battle-painters grouped round Jan Martsen de Jonge and Palamedes Palamedesz, who are on an average a generation older than Wouwerman, such as A. van Hoef, J. J. van der Stoffe, Isaak Junius, P. van Hillegaert, H. A. Pacx, and others. In his youth Jan Asselijn painted some pictures of similar themes.

With just as little reason as in the case of those just named, a series of artists of the late seventeenth and eighteenth centuries in Flanders and other countries are confused with Wouwerman—such as Van Bloemen, Breydel, Bredael, Falens, Cerquozzi, Bourguignon, and Querfurt. The later the period at which they lived, the more they differ from Wouwerman. Still, it is not to be denied that Wouwerman, together with a group of Flemish painters like P. Snayers, P. Meulener, and A. F. van der Meulen, set a fashion for the whole of the eighteenth century.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

“Sm.” = Smith, “Catalogue Raisonné,” vol. i. (1829).

“Sm. Suppl.” = Smith, “Catalogue Raisonné,” Supplement (1842).

“M.” = Jean Moyreau (1690-1762): *Œuvres de Philippe Wouwermans gravées d'après ses meilleurs tableaux dans les plus beaux cabinets de Paris et ailleurs . . . par J. Moyreau: folio, Paris, 1737-62 (new edition, Paris, 1843).*

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¹ Portraits are in this case placed before the genre-pieces, to avoid the difficulty of putting them between the genre-pieces and the landscapes.

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CATALOGUE RAISONNÉ

1. THE DESTRUCTION OF SODOM. Sm. 438 and Suppl. 212.—Lot, accompanied by an angel, comes hastily forward; his two daughters follow, carrying a bundle. In the middle distance, Sodom and Gomorrah are seen on fire, with dense smoke rising from the houses. The white dress of one figure produces the same effect as that of the white horse in many other pictures. The picture belongs to the artist's mature period.

Panel, 13 inches by 15½ inches.

In the Van Loon collection, Amsterdam, 1829 (Sm., who says an English collector had offered £400 for it).

In the Van Loon Van Winter collection, Amsterdam, bought as a whole by the Rothschilds, 1878.

In the collection of E. de Rothschild, Paris.

2. Jacob's Departure.

Sale.—Amsterdam, April 17, 1708, No. 103.

3. The Sacrifice of Jephthah's Daughter.

Panel, 16 inches by 13½ inches.

Sale.—J. G. Cramer, Amsterdam, November 3, 1769, No. 119 (36 florins).

4. Jephthah's Sacrifice.

Panel, 31 inches by 23½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 120.

Sale.—Madame Lenglier, Paris, March 10, 1788 (400 francs).

5. THE PROPHET ELISHA MOCKED. Sm. 21.—Thirteen children pulling very funny grimaces. An attractive work of the early period.

Signed with the early monogram; panel, 14½ inches by 15½ inches (at the Huls sale).

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 39.

Sales.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 480), No. 23 (185 florins).

Chevalier de la Roque, Paris, 1745 (220 francs).

In the collection of Léopold Favre, Geneva.

6. JOHN THE BAPTIST PREACHING. Sm. 332; M. 29.—In the right middle distance, at the foot of two trees, one of which is bare while the other is in full leaf, at the edge of a picturesque wood, stands the Baptist, preaching. He is turned to the left and raises his right hand. Around him the people stand or sit. In the right foreground are two horsemen in armour; one of them, on a white horse, has his back to the spectator. Behind them are foot-soldiers with a banner. In the distance is a hill. The picture, to judge from the handling, which is still

rather hard, belongs to the transition from the early to the middle period, though it bears the later monogram.

Signed in the right-hand bottom corner with the full monogram ; canvas, 27 inches by 34½ inches.

Engraved by Moyreau, No. 29, 1738.

In the Blondy collection, Paris, 1738.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81), No. 11 (600 florins).

In the Dresden inventory made by Guarienti, before 1753, No. 1701.

In the Royal Picture Gallery, Dresden, 1905, catalogue, No. 1416. (Sm. in 1829 valued it at £400).

7. **John the Baptist preaching**.—Many figures and some horses. 42 inches by 39 inches.

Sale.—Amsterdam, October 21, 1739 (Hoet, i. 610), No. 23 (552 florins).

8. The Nativity.

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709 (Hoet, i. 132), No. 5 (170 florins).

9. **The Angel appearing to the Shepherds**. Sm. 24 (?).—In the centre are two horses, one of them a grey, and an ass lying down. To the right the shepherds are grouped at the foot of three leafless trees. One man hides his face from the glory surrounding the angel who appears in the clouds. This is quite a good picture but scarcely good enough for an original by Wouwerman. In the Naples Museum, 1901 catalogue, No. 14, there is a second version, the authenticity of which is also uncertain. [Possibly a copy of 15a.]

Signed in the left-hand bottom corner with the monogram ; panel, 16 inches by 13½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 100.

According to the Aix catalogue, it was in the sale of the Comte de Vence ; but his picture is more probably 15a.

Bequeathed with other pictures by Jean Baptiste-Marie de Bourguignon de Fabregoules, 1863.

In the Aix Museum, 1900 catalogue, No. 391.

10. **THE ANGEL APPEARING TO THE SHEPHERDS**.—To the left, above a tent which shelters a shepherd family, appears the angel announcing the Nativity. To the right are the shepherds on the pasture. An old shepherd, amidst his sheep, stretches out his arms towards the vision. In the foreground is a white horse. This is a genuine work of the master's early period.

Panel, 13½ inches by 15 inches.

Mentioned by W. von Seidlitz, *Repertorium*, xvi. 379.

Engraved in aquatint by C. A. Witzani.

In Gotter's Dresden inventory, according to Hübner. Its old inventory number, 3118, shows that it was among the pictures acquired by Riedel at Prague in 1742.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1411.

11. THE ANGEL APPEARING TO THE SHEPHERDS.

—To the left on a rock appears the angel. The Virgin reclines on straw in a tent, nursing the Child. Two shepherds and a boy are praying near; one clasps his hands. In the foreground stands the ass; near it lies a cow with its back to the spectator. To the right, amidst a flock of sheep that are lying down, are two shepherds; one, wearing a turban, raises his hands. To the left are withered trees. The sky has a reddish tint. Behind the angel is a fiery glow. To the right are greyish-black clouds.

Signed to the left with the monogram; panel, 19 inches by 24 inches.

In the collection of Jules Porgès, Paris.

12. THE ANGEL APPEARING TO THE SHEPHERDS.

—To the right is a white horse.

Panel, 14 inches by 16 inches.

In the collection of Sir F. Cook, Bart., Richmond, No. 211.

12a. The Angel appearing to the Shepherds.

14 inches by 16 inches.

Sale.—Count Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 52 (101 florins).

13. The Angel appearing to the Shepherds. Sm. 65.

Canvas, 21½ inches by 24½ inches.

Mentioned by Hoet, ii. 447.

Sales.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 76), No. 8 (195 florins, W. Lormier; or 240 florins, according to note in Lormier's store-room catalogue of December 1754, No. 352).

W. Lormier, The Hague, July 4, 1763 (Terwesten, 336), No. 337 (295 florins).

13a. The Angel announcing the Nativity to the Shepherds.

Panel, 15 inches by 17½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 361.

14. The Angel appearing to the Shepherds. Sm. Suppl. 26.

—The chief group, of about ten persons, is on the left, within and around a shelter formed of canvas, attached to some old trees. Above them appears the angel. Some are on their knees; one within the tent stands looking up with arms outstretched. In the centre stands a grey horse; near it is a group of sheep huddled together. Cattle are seen in a dell beyond them. "An early production" (Sm.).

Panel, 14½ inches by 18½ inches.

Sale.—T. Jones, London, 1837 (£74 : 11s.).

15. The Angel appearing to the Shepherds. Sm. Suppl. 10.

—To the right, in a hilly landscape, are several shepherds and their wives, some of whom are within an old shed. One woman is asleep, with a babe in her arms, and a child lying at her side; another woman stands near; a third kneels with her back to the spectator. On rising ground in the centre, a grey horse stands; near it an ass is lying down. Beyond

are seen numerous cattle between the hills; others are faintly visible on summits. "Painted in the master's first manner" (Sm.).

Panel, 19 inches by 16½ inches.

Sales.—H. Reydon and others, Amsterdam, April 5, 1827, No. 168 (200 florins, Robiano).

Comte F. de Robiano, Brussels, May 1, 1837, No. 733 (1500 francs).

Sold by Sm. to the Duke of Buckingham.

15a. The Angel appearing to the Shepherds. Sm. 24.—The angel appears in the clouds to the shepherds. In the centre foreground two horses are standing and an ass is lying down. In the distance are sheep.

Panel, 16 inches by 13½ inches.

Engraved by Beaumont as "L'Apparition de l'Ange aux Bergers."

Sale.—Henriette Popta, Amsterdam, April 5, 1697 (Hoet, i. 40), No. 4 (320 florins)—but described as "The Ascension," so that Sm. may have made a mistake.

In the collection of the Duc d'Orléans, Paris, 1749.

Sales.—Comte de Vence, Paris, February 11, 1761 (377 francs).

Dulac, Paris, November 30, 1778—according to *Art Sales*.

P. Panné, London, March 20, 1819 (£99 : 15s.).

Duval of Geneva, London, 12 May 1846 (£189, Fuller)—according to a MS. note in Sm.'s own copy of his *Catalogue*.

Duc de Morny, London, 1848 (£128 : 2s., Arteria).

Henry Arteria, London, April 23, 1850, No. 50 (£99 : 15s.).

J. Harris, London, 1872 (£105, Whitehead).

Addington, London, May 1886 (£199 : 10s., Colnaghi).

16. The Angel appearing to the Shepherds. See Sm. 24 and 65.—In the left foreground shepherds are sleeping at the foot of rocks. On the ground in the centre sleeps a woman, with a basket and jug beside her. To the right a grey horse crops the scanty herbage. Two shepherds lie on a rock crowned with a few trees. Below them, near the rock, kneel two women, listening to the angel's message.

Panel, 18½ inches by 16 inches.

In the collection of Van Saceghem, Ghent, 1829 (Sm.).

Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 84 (1300 francs, Styart van Brugge).

16a. The Angel appearing to the Shepherds.—Figures, horses, and cattle.

Panel, 20 inches by 16 inches.

Sale.—M. C. van Hall and others, Amsterdam, April 27, 1858, No. 155.

17. THE ANGEL APPEARING TO THE SHEPHERDS.
—A notable but unattractive work, yellowish in tone.

Canvas, 34 inches by 37 inches.

In the collection of Lord Haldon.

Sale.—Fraser, London, May 7, 1904, No. 94.

18. THE ANGEL APPEARING TO THE SHEPHERDS.

Sm. Suppl. 25.—The chief group is on the left, near some trees from which is suspended a canvas shelter. It includes two women, one of whom holds a child, a sleeping boy and a kneeling man. Nearer the front are three shepherds adoring; two of them are at the foot of a tree. In the centre foreground are a grey and a brown horse in profile, facing opposite ways; the brown horse is partly behind the grey. Near them are an ass lying down, two sheep, a goat, and a dog. The angel with large wings turns his head towards the shepherds, and points with outstretched left hand towards the right background, where are several huts.

Canvas, 17 inches by 23½ inches.

In the collection of Charles Brind, London, 1842.

Sales.—Sir J. C. Robinson of London, Paris, May 7, 1868.

Marquis du Blaisel, Paris, March 16, 1870, No. 138 (1700 francs).

Ch. Sedelmeyer, Paris, May 25, 1907, No. 218 (1550 francs).

18a. Adoration of the Shepherds.

In the collection of Charles Brind, London.

Sale.—Marquis du Blaisel, London, May 17, 1872 (£120 : 15s., bought in).

19. THE HOLY FAMILY. Sm. 136 and Suppl. 47.—To the left is a cottage amidst trees. In the centre foreground, the Infant Christ and St. John are playing with a dove and a lamb. The Virgin, in a red vest and a blue skirt, sits near them, with St. Anne, who is reading a book. A little distance off are St. Joseph and two angels. Two more angels are on the right, near an ass.

Signed with the full monogram; canvas, 24½ inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 54.

Sale.—Paillet, Paris, 1777 (1520 francs).

In the collection of Edward Gray, Harringay, London, before 1842 (Sm.).

Entrusted to the dealer Yates for sale, 1846.

In the collection of John Walter, Bearwood.

Sales.—George Holmes and others, April 25, 1903, No. 78; the catalogue states that the picture had been in the Paillet and Gray collections, but does not state that it had been in the Walter collection; so that possibly the Walter picture was a second example.

London, March 23, 1907, No. 78.

20. Christ on the Cross (or, Mount Calvary). Sm. 39 and Suppl. 15.—Calvary rises in the centre; on its summit are the crosses of Christ and the two thieves on either side. The executioners descend the hill in a long file, carrying their ladders and implements. Four horsemen precede them; one rides a bright bay, another a roan, the third a prancing grey, and the fourth, holding a banner, a dark-brown horse. The three Marys are at the foot of the cross. Part of Jerusalem is seen in the distance.

Signed, and dated 1652; copper, 19 inches by 28 inches.

A picture of a similar subject was in the sale: Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709 (Hoet, i. 132), No. 6 (550 florins).

Painted for the Count van Wassenaar, who at the same time commissioned a picture of the same subject from Karel du Jardin, now in the Louvre, 1902 catalogue, No. 2426. It is not mentioned by Hoet in the Wassenaar collection, but passed thence by marriage into that of Prince Montmorency.

Sale.—Montaleau, Paris, 1802 (2400 francs).

In the Rottiers collection, Ghent, 1829 (Sm.).

In the collection of the Hon. Long Wellesley, 1842 (Sm. says it cost 6000 francs).

Sale.—Wellesley of London, Brussels, June 15, 1846 (6500 francs, Weber de Treuenfels).

Weber de Treuenfels, Paris, April 8, 1867, No. 40 (8000 francs).

21. THE ASCENSION.—On the top of a hill, the disciples and some followers of Christ, about twenty in all, stand or kneel in groups. They look up, with surprise and reverence, at Christ, who is seen in a golden glory amidst dark clouds. He wears a light-grey flowing robe and raises His hands upward to the left in the attitude of blessing. He is ascending to heaven; angels descend towards Him. The Apostle in the centre foreground wears white breeches and has his back to the spectator. Another in light-red is strongly relieved against the dark background. Below to the left in a valley leading from the centre to the left foreground are some of the houses of Bethany, with a high mountain beyond.

Signed in the left-hand bottom corner with the full monogram; canvas, 34 inches by 27 inches.

Mentioned by Riegel, *Beiträge*, 322.

From Salzdahlum, Cabinet I. No. 57.

In the Picture Gallery, Brunswick, 1900 catalogue, No. 306.

21a. The Ascension.

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709 (Hoet, i. 132), No. 7 (305 florins).

22. The Conversion of Saul.—In a hilly landscape, Saul has fallen from his horse on to the ground in front. Farther away, riders and horses run away in fear of the lightning.

Panel, 13 inches by 14 inches.

Sales.—Amsterdam, August 8, 1804, No. 213.

(Possibly) Taets van Amerongen, Amsterdam, July 3, 1805, No. 52 (260 florins, Roos); the dimensions were similar, but the picture did not bear the same title.

23. The Good Samaritan.—The Samaritan has set the traveller on his horse. Near them is a dog. To the right is a castle beside a river, with a stone bridge. In the distance is a high mountain.

Canvas, 16 inches by 20½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 11.

24. ST. MICHAEL. Sm. 85.—[Pendant to 25.]

Panel, 24 inches by 18 inches.

Sale.—(Probably) Amsterdam, June 4, 1727, No. 14 or 15.

In the collection of Gerard Braamcamp, 1752 (Hoet, ii. 510).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 277 (760 florins with pendant, P. Fouquet).

In the Tronchin collection, Bessinge, near Geneva.

25. ST. GEORGE AND THE DRAGON. Sm. 84 and 230.
—St. George is mounted and holds up his sword in his right hand. An angel in the clouds brings the saint a crown. On his shield is inscribed in letters of gold: "Per varios casus et tot discrimina rerum, Tendite ad superos." [Pendant to 24.]

Panel, 24 inches by 18 inches.

Mentioned in Ch. Blanc, *Le Trésor de la Curiosité*, ii. 205.

Sale.—(Probably) Amsterdam, June 4, 1727, No. 14 or 15.

In the collection of Gerard Braamcamp, 1752 (Hoet, ii. 510).

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 277 (760 florins with pendant, P. Fouquet).

Tronchin des Délices, Paris, Germinal 2, 1801 (4400 francs, Bénard).

In the collection of Léopold Favre, Geneva.

25a. A Christian Knight.—[Probably identical with 24 or 25.]

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 14 (86 florins).

25b. A Christian Knight.—[Similar to 25a.] [Probably identical with 24 or 25.]

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 15 (90 florins).

25c. A Christian Knight on Horseback.

34 inches by 39 inches.

Sale.—Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 518).

26. St. Martin. Sm. 6.—He is mounted on a grey horse, and is cutting his cloak to divide it with the beggar. Landscape with numerous figures.

Panel, 18 inches by 15 inches.

Sales.—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 207), No. 92 (250 florins, Lr. van der Mark).

Comte R. de Cornélissen, Brussels, May 11, 1857, No. 99—said to measure 12½ inches by 14 inches.

Gilkinet, Paris, April 18, 1863, No. 42.

26a. St. Martin on Horseback.—With figures.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 36 (89 florins).

27. ST HUBERT. Sm. 323.—The huntsman in red kneels humbly in the centre, with his right hand on his breast. Before him to the left stands a great stag with a cross between his antlers, in front of big trees. The saint's fine grey horse stands in profile to the left behind him, on the right; his five dogs are in the left foreground. To the right is an open landscape with a distant hill. [Identical with 38.]

Dated 1660; canvas, 38 inches by 33 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 505.

In the collection of the Prince of Orange, Brussels, 1829 (Sm.).

Sales.—King William II. of Holland, The Hague, August 12, 1850, No. 92 (3000 florins, Nieuwenhuys).

Baron von Mecklenburg, Paris, December 11, 1854, No. 30 (7200 francs, Nieuwenhuys).

In the collection of Lord Penrhyn, Penrhyn Castle.

28. PYRAMUS AND THISBE. Sm. 66 and 163.—To the right, in the foreground of an idyllic landscape, Pyramus in a red costume lies dead, with a hunting-knife beside him. Thisbe, in a white cloak and blue dress, kneels with outstretched hands beside her lover. In the background is a lion. To the left is a cupid shooting an arrow; he serves as the top of a fountain. To the right, behind Pyramus, is a thicket. In the distance is a valley with a lake.

Signed with the early monogram; panel, 9 inches by 7 inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 33, No. 67.

Exhibited at Stockholm, 1893, No. 115.

In the collection of W. Lormier, 1752 (Hoet, ii. 447); he had acquired it from Jaques de Roore (for 125 florins); in his store-room catalogue of December 1754, No. 350.

Sales.—Willem Lormier, The Hague, July 4, 1763 (Terw. 336) (165 florins). Nogaret, Paris 1780 (910 francs).

Sm. accidentally describes the picture twice, with slightly varying dimensions. In the Wachtmeister collection, Wanas, No. 76.

29. APOLLO AND DAPHNE.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 396.

30. ICARUS AND DAEDALUS.—In a hilly landscape with a river, several persons on foot or on horseback are seen in the right foreground. Above are Icarus and Daedalus.

Panel, 16½ inches by 14½ inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 224.

31. King William returning from England, on the Scheveningen Road.—The king sits in a coach drawn by six horses. He is accompanied by many cavaliers. There are very many spectators. An early work.

Canvas, 26 inches by 31 inches.

The king returned in 1691. This makes it impossible that such a picture can have been painted by Philips Wouwerman, who died in 1668; the picture must have been wrongly described.

Sales.—W. Reyers, Amsterdam, September 21, 1814, No. 182 (10 florins, Roos).

Engelberts, Amsterdam, August 25, 1817, No. 114 (10 florins, Coclers).

32. Review of Troops by Louis XIII. before the Tuileries.—The picture was said to be the joint production of Pieter and Philips. Sm. thought it entirely by Pieter, and his masterpiece. A picture of a similar scene, also in Paris, signed by Pieter Wouwerman and of almost the same dimensions (54 inches by 68 inches) is in the Louvre, 1902 catalogue, No. 2635. To this group probably belongs also 34.

50 inches by 76 inches.

Sale.—Dufresne, Paris, March 26, 1816 (8000 francs).

In the possession of Martin, Paris, 1829 (Sm., who says Martin valued it at 18,000 francs).

33. The March-Past of the Duc de Vendôme.—Cavalry with their leader on a grey horse. [Possibly identical with 829.]

41 inches by 31 inches, or the reverse.

Sale.—Casimir Périer, London, May 5, 1848 (£640 : 10s., Lord Derby).

Possibly identical with the early work, undescribed, in the collection of the Earl of Derby (1162).

34. Historical Tournament on the Place Royale, Paris.—Arranged by Louis XIV. to celebrate the birthday of the Dauphin. [*See* note to 32.]

Sales.—London, 1866 (£409 : 10s., bought in).

J. Mitchell, London, 1867 (£399, Bolckow).

35. Portrait of the Painter.

Sale.—J. B. Jarman, London, May 17, 1859 (£16 : 10s., Field).

36. PORTRAIT OF A GENTLEMAN ON A GREY HORSE.—He sits in profile to the right, in a sandy landscape, and turns to look at the spectator. He wears a grey costume adorned with gold lace, black boots, and a black hat with a white plume. To the right is a tent; to the left are the dunes. In the distance are a few trees. It was formerly attributed to Harmen van Lin. It is more characteristic of Ph. Wouwerman. It was assigned to him in the Boymans catalogue from 1849 to 1883; in 1889 it was given back to Van Lin; but recently it has been restored to Wouwerman.

Panel, 8½ inches by 6 inches.

Mentioned in *Oud Holland*, 1895, vol. xiii., p. 42.

Exhibited at Utrecht, 1894, No. 125.

In the collection of F. J. O. Boymans, Utrecht, 1811 catalogue, No. B. 76 (as a Paulus Potter).

In the Boymans Museum, Rotterdam; 1902 catalogue, No. 157 as a H. van Lin; 1907 catalogue, No. 350, as a Ph. Wouwerman.

37. PORTRAIT OF A WOMAN.—Half-length. In profile to the left. She is enveloped in a black cloak trimmed with brown fur. Her smooth brown hair is simply combed back and fastened in a knot. There are blue and red tones on the face. Brownish background.

Signed in the left-hand bottom corner with the early monogram; panel, 9 inches by 7 inches.

Mentioned by Bode, in *Zahns Jahrbuch*, vi. 206, and in *Die grossherzogliche Gemäldegalerie zu Schwerin*, 1891, p. 125.

In the Schwerin Museum, 1882 catalogue, No. 1125.

38. Portrait of — Schuyt as St. Hubert.—[Identical with 27.]

In the possession of Pastor J. B. Schuyt of Haarlem, 1786; *see* R. van

Enden, *Over den nationaalen Smaak der Hollandse School in de Tekenen en Schilderkunst*, Haarlem, 1787, p. 133.

Compare Moes, *Iconographia Batava*, No. 7106.

39. Portrait of a Gentleman on Horseback. Sm. Suppl. 265.—He wears a dark-grey coat trimmed with gold lace, and a cocked hat with feathers. He is mounted on a dark-brown horse in profile, in the foreground of a landscape with a river. In the distance is a stag-hunt. "An admirable work of art" (Sm.).

Panel, 13 inches by 12½ inches.

Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 74 (720 florins, J. Roos); it was in the Baron's collection in 1842 (Sm.).

40. A Horseman with a Plumed Hat. Sm. 493.—He sits on a bay horse in a landscape. Probably a portrait. A good early work.

Signed; panel, about 13 inches by 11 inches.

An engraving by J. Visscher closely resembles the picture.

Mentioned by Waagen, (ii. 279).

Exhibited at the British Institution, London, 1828.

In the collection of the Earl of Carlisle, 1829 (Sm.) and 1854 (Waagen).

41. A General on a Black Horse.—In the background is a cavalry fight. A genuine picture in the style of the portraits of horsemen by Th. de Keyser, but weaker. It is doubtful whether it is by Philips or by Pieter Wouwerman.

Signed in the right-hand bottom corner with the monogram; 29 inches by 33 inches.

Sale.—Hope Edwardes and others, London, April 27, 1901, No. 36.

42. THE RIDING-SCHOOL (or, Breaking-in Horses). Sm. Suppl. 216.—The chief figure is that of a gentleman on a sorrel horse riding round a post, at which stands a groom with a whip. A stout man, a lady, and a cavalier with a plumed hat look on. Behind them are a woman with a basket on her back and a man taking a child down from a wall. In front of them stands a horse-dealer. On the other side of the post is a groom on a bay mare with a leaping stallion, to avoid whose hoofs a woman with a basket of apples steps aside. A very fine late picture.

Panel, 15 inches by 21 inches.

In the collection of Earl Spencer, Althorp, No. 113; it was there in 1842 (Sm.).

43. A RIDING-SCHOOL IN THE OPEN (or, The Kicking Horse). Sm. 450.—In the left centre is a large tree. To the right of it, a grey horse ridden by a man in yellow kicks out behind and has upset a country woman with a basket of apples. On the right a groom holds another saddled horse by the bridle and raises his whip in his left hand. To the left near the tree is a horseman at full gallop. At the back a gentleman and a lady stand looking on. In front is a dog. In the right middle distance is a river, in which two riders are watering their

horses and people are bathing. The colours are exceptionally brilliant, and the light and shade very fine.

Signed in the left-hand bottom corner with the full monogram; panels, $14\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—Dowager Boreel, Amsterdam, September 23, 1814, No. 23 (2825 florins, De Vries).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2710; it was there in 1829 (Sm.).

44. A RIDING-SCHOOL IN THE OPEN. Sm. 454.—On the right a man in blue on a dappled-grey horse, with his back to the spectator, halts to converse with a stout man standing farther right. Near them a groom leads out a horse from its stable in a ruinous building covered with creepers. Farther back is a garden wall, with an arbour behind it, from which a gentleman, lady, and child watch the foreground scene. In the centre a rider whips his horse, which is tied to a post and kicks out behind. A woman with a child in her arms runs left towards the foreground. A boy with a large hat and a hoop points at the woman, behind whom are a groom and a gentleman with his back to the spectator. In the centre, at the back under the arbour, a gentleman is mounting a horse which has its head to the front and is held by a page. In the left background is a hilly landscape with a round tower amidst trees.

Signed in the right-hand bottom corner with the full monogram; canvas, 19 inches by $24\frac{1}{2}$ inches.

In the collection of A. L. van Heteren (Hoet, ii. 461), with which it went in 1809 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2713.

45. A RIDING-SCHOOL IN THE OPEN (or, Trying Horses). Sm. Suppl. 144.—In front of the arched gateway of a castle to the right, on the ruined walls of which one cannon alone remains, an officer rides a white horse round a post. To the left two grooms hold other horses belonging to two gentlemen who are on the right, looking on. On the extreme right is a broken column, on the base of which a boy is climbing, while a mother lifts up her child to it. In front of them are a woman selling vegetables and a maid-servant with a basket on her head. To the left is a broad river; in the foreground a horse and an ass are drinking; in the water near them are a woman and a boy, while farther away boys are bathing. In the extreme left foreground are the bows of a boat at anchor. In the distance is a fertile river-landscape with hilly banks. A good picture of the master's best period.

Signed in the right-hand bottom corner with the full monogram; canvas, $30\frac{1}{2}$ inches by 48 inches.

Formerly in one of the Prussian Royal Palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 899; it was in the Berlin Museum, 1842 (Sm., who valued it at £700).

46. A RIDING-SCHOOL IN THE OPEN (or, Exercising and Breaking-in Horses). Sm. 252.—On the left, a little way back, a coach drawn by two greys has stopped. A gentleman who has alighted

from it stands with a groom in the foreground, looking at a dappled-grey horse which is learning to leap between two posts. To the right of one post a cavalier, with his head to the left, is mounting a grey horse, seen from the back. Another man, holding his whip and the tight reins in his upraised right hand, rides a grey horse forward from the right. In the corner at the extreme right a boy sits holding a dog in leash. Farther back a riding-master with a whip makes a horse canter round a tree. Beyond, a well-dressed couple come forward under the trees. In the left foreground sits a woman selling wine. Behind her a groom leads out a black horse from a stable; only its head and neck are visible. A fine picture of the master's maturity. Frimmel wrongly regarded it as a good copy. Sm. thought the colour "unusually cold."

Canvas, 27 inches by $33\frac{1}{2}$ inches.

In the collection of Prince Esterhazy, Vienna, 1842 (Sm., who valued it at £300).

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 488 (old No. 304).

47. A RIDING-SCHOOL BEFORE THE GATE. Sm. Suppl. 243.—In the right foreground is the gateway of a castle, the wall of which stretches away to the back. In front of it three cavaliers are riding. The middle man rides a piebald horse to the left towards two posts, where the third man is whipping his horse, which is tied to a post and kicks out behind. In the left foreground a groom holds his master's horse and red cloak, while the rider kneels down to fasten his spur on his right foot. Near him is a dog. Farther back two gentlemen, one with hawk on wrist, ride out to hunt. On the right a gentleman with the help of his groom bridles his horse, which is seen from the back. At the gate are children with a he-goat, a spirit-dealer selling drink to a chimney-sweep, and a woman with cakes, near whom stand some more children. In front stands a cavalier in red with a whip in his folded arms. On the road beside the wall are a peasant on horseback with a scythe, some children at play, and a cavalier riding to the town. On the grass under a tree, near the road, soldiers are playing cards. A cannon on the wall is pointed towards a broad river with many boats in a valley on the left. Near it are men. In the distance is a range of hills.

Signed on the road in the right-hand bottom corner with the full monogram; canvas, 26 inches by 32 inches.

In the chief Kassel inventory of 1749, No. 14; and in the 1783 inventory, No. 64.

At Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 342 (old No. 315).

48. A RIDING-SCHOOL IN THE OPEN. Sm. 372 and Suppl. 165.—In the centre a man rides a horse which is tied to a post. A saddled grey horse, in profile to the right, is prancing near, with its rider behind it. On the right, a horseman, in profile to the left, is partly visible. In front of him stand a gentleman watching the grey, and a little page. In the left middle distance, in front of an old ruined arch

overgrown with creepers, is a woman with a child in her arms and another child at her side, near a stall kept by a woman.

Signed with the monogram ; panel, $13\frac{1}{2}$ inches by 16 inches.

Engraved by Danckerts.

In the collection of Robert Ferguson, M.P., of Raith, 1842 (Sm.).

Sale.—H. A. J. Munro-Ferguson of Novar, London, June 1, 1878.

In the Crews collection, London.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 52.

In the collection of John W. Gates, Chicago, now in New York.

49. A RIDING-SCHOOL (or, Breaking-in Horses). Sm. Suppl. 189.—One man rides a restive grey horse ; another rides a dark-brown horse, near the other's head. Two persons stand looking on. Nearer the front a groom in a yellow jacket holds a brown horse, and a boy plays with a dog. Close to the side are some persons on a wall.

Panel, 14 inches by $15\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1872, No. 200. A picture of a group of riders, of similar dimensions, was No. 189 in this exhibition ; it cannot be identical with the other picture (618) of the Buccleuch collection, which represents a stag-hunt.

In the collection of the Duke of Buccleuch, Dalkeith Palace, near Edinburgh ; it was there in 1842 (Sm.).

50. A RIDING-SCHOOL IN THE OPEN.—To the right is a ruin with an archway, in the shade of which are two women and children. A man is riding a brown horse round in a circle. Near him is another rider. To the left are people on foot, and a horse. A very good but dark picture.

Panel, 14 inches by 16 inches.

Mentioned by Waagen, Suppl. 452 ; and in *Oud Holland*, xi. 227.

In the collection of J. M. Stirling of Keir, 1856 (Waagen).

In the collection of Archibald Stirling of Keir, Perthshire ; according to the owner, it was at Keir as early as 1820.

51. A RIDING-SCHOOL IN THE OPEN. Sm. 495 and 422.—A gentleman, seen from the back, exercises a horse in a park. To the right is a coach with six dappled-grey horses ; a lady looks out of the coach. To the left a man in grey leans on a stick ; behind him, a page holds his brown horse. From the left middle distance come a horseman and a beggar-boy. A fine picture, the full effect of which was only seen after it had been restored.

Signed in the left-hand bottom corner with the full monogram ; canvas, $26\frac{1}{2}$ inches by 31 inches.

Engraved by Desaulx in the *Musée Français* ; by A. L. Zeelander in the Steengracht collection, No. 20 ; and the left half in reverse by J. Visscher.

In the collection of Govert van Slingeland, The Hague, 1752 (Hoet, ii. 405).

In the collection of King William V. (Terw. 719).

In the Louvre, Paris, 1795-1815.

In the Royal Picture Gallery, The Hague, since 1815 ; 1907 catalogue, No. 217.

52. A RIDING-SCHOOL IN THE OPEN. Sm. 363.—On an open space in the centre, a gentleman in red rides a grey horse round a post to which it is tied by a cord, while a groom urges it on with a whip. To the left a man on a dark-bay horse and a page stand looking on. In the foreground are a well-dressed man leaning on a stick, and two children. To the right are a dog and a child on a hobby-horse. There are various other spectators. A peasant leads a horse away to drink. A picture of mediocre quality.

Canvas, 19½ inches by 16 inches.

Engraved by Laurent, Filheul and Landon.

Sale.—Wierman, Amsterdam, August 18, 1762, No. 16 (610 florins).

In the Musée Napoléon (valued by the experts, 1816, at 15,000 francs).

In the Louvre, Paris, 1902 catalogue, No. 2626.

53. A RIDING-SCHOOL IN THE OPEN. Sm. 105.—In the centre a groom is making a grey horse trot round a post, at which the riding-master stands with a whip. At one side are a gentleman attentively watching the horse, and a well-dressed lady holding a little child by the hand. To the left are two gentlemen on horseback; one of the horses, in profile to the right, rears up; the other faces the spectator. Farther away are several gentlemen on foot, and a coach and horses. In the left foreground two boys are setting two dogs to fight. In the middle distance is a park surrounded by a wall. There are fine gardens and buildings in the hilly distance. A picture of "superior beauty" (Sm.). [Pendant to 182.]

Panel, 21 inches by 18 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194-95.

Engraved by Major in the *Galerie Choiseul*, No. 71.

Exhibited at Amsterdam, 1867, No. 216.

In the collection of the Marquis Voyer d'Argenson, Paris.

Sales.—Duc de Choiseul, Paris, 1772 (20,000 francs, with pendant).

Prince de Conti, Paris, April 8, 1777 (19,800 francs, with pendant).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 266 (3650 florins, J. Yver).

In the Van Loon collection, Amsterdam, 1829 (Sm., who valued it at £735).

In the Van Loon van Winter collection, Amsterdam, purchased as a whole by the Rothschilds, 1878.

In the collection of E. de Rothschild, Paris.

54. THE KICKING HORSE. Sm. 97?—In the centre foreground is a man on a horse which kicks out behind. To the left is a group of three men; to the right are several children, one of whom has fallen down while another runs away. To the right is a castle wall. Landscape background. A fairly early work, which is very probably identical with Sm. 97.

Signed in the right-hand bottom corner with the full monogram; panel, 13 inches by 15 inches.

Exhibited at the British Gallery, London, 1828.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 286 (605 florins, P. Schucking).

In the collection of Henry Chawner, London, 1829 (Sm.).

Sale.—Chawner, London, 1869 (£168, Nieuwenhuys).

Purchased by Edward, Lord Penrhyn.

In the collection of Lord Penrhyn, Penrhyn Castle, North Wales.

55. A RIDING-SCHOOL IN THE OPEN (or, Showing-off Horses). Sm. 359 and Suppl. 61; M. 82.—In the centre a cavalier in yellow rides a bright-bay horse round a post, at which stands the riding-master with a whip; the cavalier is about to strike the horse with his switch. In the foreground is a boy playing with a goat. To the right of him is a groom on a chestnut horse, seen almost full face; he leads by the reins a saddled grey horse which is rearing. As spectators there are a well-dressed gentleman and lady, standing in profile to the left, and farther away another man and a young girl. A cripple sliding forward on his knees is begging from them. Behind this group a flight of steps leads up at the side of a building to a door, in front of which stands a woman with a child in her arms and a puppy crouching at her feet. Two other persons look over the balustrade at the horseman, while a man with a stick stands on the steps and looks back at the puppy. In the centre of the middle distance is a park wall with trees rising above it. To the left is a valley, in which are two children and a horseman; he has dismounted and points with his hand, while his man-servant adjusts the stirrup. In the distance a shepherd tends his flock on a river-bank. This is one of the finest pictures of the artist's maturity.

Signed in the left-hand bottom corner with the full monogram; canvas, 17½ inches by 20 inches.

Engraved by Moyreau, No. 82, as "L'Écuyer du Manège," 1756.

In the collection of Crozat, Baron de Thiers, Paris, 1756.

In the dairy-house of the palace of Tsarskoe Selo, near St. Petersburg, 1842 (Sm., who valued it at £472 : 10s.).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 996.

56. A RIDING-SCHOOL IN THE OPEN. Sm. 407 and Suppl. 188.—To the right, at the foot of a ruined tower, a groom in red gallops a grey horse round a post. Among the spectators are a cavalier and a lady, and a shepherd standing on high ground; below the shepherd are a mounted groom, seen from the back, and two boys holding a brown horse. There is a somewhat harsh contrast between sky, earth, and buildings, but in other respects the picture is very attractive.

In the right-hand bottom corner are traces of a monogram; canvas, 20½ inches by 17 inches.

Engraved by Wieth.

Then in the collection of the Comte de Baudouin, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 997; it was there in 1842 (Sm., who valued it at £300).

57. A RIDING-SCHOOL IN THE OPEN. Sm. 341 and Suppl. 147; M. 43.—In the centre is a post, to the left of which stands a horse in profile to the right; a boy holds the horse while the rider mounts. To the right a man on a rearing grey horse rides between two

posts towards the left. Two gentlemen stand on the right watching him; another spectator is a mounted huntsman with hawk on wrist, standing farther back and facing to the front. In front of them a little boy lies on the ground, holding in leash a he-goat that tries to run away. On the extreme right a groom leads a saddled horse back to its stable. On the left a man is taking a riding-lesson in front of a cavalier and a lady. In the background to the right is a square tower among houses, while to the left is a landscape with houses amidst trees. On the horizon are hills. A "superb picture" (Sm.).

Canvas, 25 inches by 33 inches.

Engraved by Moyreau, No. 43, as "L'Académie du Ménage," 1741.

In the collection of the Prince d'Isenghien, 1741 (Sm.).

In the collection of the Comte de Milly, 1742.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 998; it was there in 1842 (Sm., who valued it at £1200).

58. A RIDING-SCHOOL IN THE OPEN.—Near a round tower, two grooms are breaking-in a grey horse which is tied to a post. To the left a horseman makes his bright-bay leap over a bar. Farther left a saddled horse is tied to a post; two cavaliers and a page carrying his master's sword stand near. From the back a groom comes riding a grey horse out of its stable. In the centre foreground are some dogs; to the left, children, on a bundle of straw near the stable wall, are looking on. This picture shows strong Italian influence. The brown of the buildings dominates the colour-scheme. An early work.

In the left-hand bottom corner are traces of a monogram; canvas, 24½ inches by 31 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 999.

59. A RIDING-SCHOOL IN THE OPEN.

In the collection of Count Orloff Davidoff, St. Petersburg.

60. A RIDING-SCHOOL IN THE OPEN.—In the right foreground a page holds the bridle of a rearing horse. A person sits in front of the stable looking on; a little boy runs away. At a post in the centre stands the riding-master, lifting his whip at a little dog which barks at him. A horseman gallops to the left. Farther away, near a wall, are two men and a horse that is afraid of water. To the left is a beggar. High on the right hangs a coat-of-arms in a lozenge; dexter, argent paly gules, above sable an ornament (?) argent; sinister, a field argent. A work of the master's maturity.

Signed on the left with the full monogram; panel, 17½ inches by 15 inches.

In the collection of King Gustavus III. of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 710.

61. A RIDING-SCHOOL IN THE OPEN.—A gentleman in blue gallops a brown horse round a post in the centre; near him is a

bare-headed groom. On the right a gentleman with a riding-whip mounts a brown horse, standing beside a piebald; its rider, a stout officer in a buff coat, stands near, with two other men. In the right foreground sits a woman cooking at a charcoal stove, with two boys near her. In the right background is a vessel near the bank of a river; beyond is an open landscape with buildings and thickets, and high hills in the distance. A work of the master's maturity.

Signed on the left with the full monogram; panel, $17\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

In the collection of Queen Louisa Ulrica, and in that of King Gustavus III. of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 712.

62. A RIDING-SCHOOL IN THE OPEN. Sm. 38; M. 70.
—In the centre foreground a groom, with his back to the spectator, holds a grey horse, facing left. Its rider kneels to fasten his spurs. His dog is sniffing at his gloves, which lie on the ground. To the left is a coach with six grey horses; a person looks out of it. In the middle distance is a wall, above which rise the trees of a park; on the extreme left is an archway. On the right, a gentleman gallops a brown horse towards the right, past a lady and gentleman on foot. In the immediate foreground near a post a boy and girl are playing with a dog. In the right middle distance is an avenue. A shepherd with his flock. A very fine picture.

Canvas, 24 inches by $28\frac{1}{2}$ inches.

Mentioned by Descamps.

Engraved by Moyreau, No. 70, as "Cavaliers du Manège."

Exhibited at the Royal Academy Winter Exhibition, London, 1883, No. 252.

In the collection of the Marquis Voyer d'Argenson, 1752.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 267 (2175 florins, J. Yver).

Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£357, Bryan).

In the collection of Lady Mildmay, 1829 (Sm.).

In the collection of Sir Henry St. John Mildmay, 1883.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

62a. A Horse-Trainer.

Given by Barent van Lin, The Hague, for his debt to the notary, Dispontijn, April 18, 1676 (A. Bredius).

62b. A Horse-Trainer.

Sale.—Henriette Popta, Amsterdam, April 5, 1697 (Hoet, i. 40), No. 5 (180 florins).

62c. A Horse-Trainer.—A small picture.

Sale.—Amsterdam, March 31, 1706 (Hoet, i. 86), No. 7 (81 florins).

62d. A Horse-Trainer.

Sale.—Cornelis Uitenbogaart, Amsterdam, April 3, 1711 (Hoet, i. 138), No. 4 (150 florins).

62e. A Horse-Trainer.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 194), No. 14 (140 florins).

62f. A Horse-Trainer.

Sale.—Quiry van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 236), No. 191 (38 florins).

62g. A Horse-Trainer.—With horses and figures.

18½ inches by 23 inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 110 (330 florins).

62h. A Horse-Trainer.—With other figures and horses. Of the best period.

Sale.—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 326), No. 19 (340 florins).

62i. A Horse-Trainer with several Horses.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 11 (39 florins).

63. A Riding-School.

19½ inches by 23½ inches.

Sales.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 122 (415 florins).

Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 120
—No. 126 of original catalogue—(400 florins, De Waart).

63a. A Riding-School.

16 inches by 14 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 125
—No. 131 of original catalogue—(33 florins 5, Laars).

63b. A Riding-School.—[Pendant to 673b.]

17 inches by 14 inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 114 (252 florins).

63c. A Riding-School.

In the Bicker van Zwieten collection, The Hague, 1752 (Hoet, ii. 463).

63d. A Riding-School.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 6 (10 florins).

63e. A Riding-School. Sm. 61.—With a woman making cakes for sale.

Panel, 18 inches by 15½ inches.

In 1752 in the collection of Lormier (Hoet, ii. 447); according to his store-room catalogue of December 1754, No. 346, he had acquired it from Peter Jean Sneyers, Antwerp.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 332 (605 florins).

64. A Rider breaking-in a Young Horse. Sm. 127.—[Pendant to 430.]

Panel, 11 inches by 8½ inches.

Sale.—Blondel de Gagny, Paris, December 10, 1771, No. 117 (2500 francs, with pendant).

65. A Riding-School. Sm. 60, and 166.—Grooms exercising three horses.

Panel, 14 inches by 17 inches.

In 1752 in the collection of Lormier (Hoet, ii. 447); according to his store-room catalogue of December 1754, No. 345, he had acquired it from Jacobus Wouters, Antwerp (for 330 florins).

Sales.—Willem Lormier, The Hague, July 4, 1763 (Trew. 335), No. 331 (260 florins).

Borremans, Brussels, June 5, 1781 (805 florins).

Laborde, Paris, June 14, 1784 (withdrawn).

65a. A Riding-School. Sm. 167—"A beautiful picture" (Sm.).

Panel, 15 inches by 17 inches.

Said to have been presented by Louis XIV. to the Cardinal Gonzaga.

Sale.—William Ellis Agar, London, 1807.

66. A Riding-School.—In the right foreground stands a man pulling on his right boot; he rests his foot on a bank. Behind him is a rider on a grey horse, seen from the back. Near them a groom holds a brown horse which kicks out behind. Farther away a gentleman on a chestnut horse, facing the spectator, rides round a post, followed by a boy with a dog in leash. On the left two other men look on. Two fine Italian buildings.

Panel, 15½ inches by 14 inches.

Sales.—P. J. Geelhand, Antwerp, July 5, 1784, No. 1.

Madame Wellens, *née* Geelhand, Antwerp, August 21, 1810, No. 2 (1900 florins, Wellens).

J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 55 (1650 francs).

66a. A Riding-School.—A fine saddled grey horse.

Panel, 14 inches by 16 inches.

Sale.—Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 141 (350 florins, Roos).

66b. A Riding-School in the Open.—Several horses are being broken-in. Beyond are figures.

Canvas, 21 inches by 25 inches.

Sale.—Amsterdam, August 17, 1818, No. 90 (67 florins, Josi).

66c. A Riding-School in the Open.—In front of a great castle are some gentlemen on horseback or on foot near a training-pole. Fine landscape.

Canvas, 23 inches by 20 inches.

In the collection of A. van Hall.

Sale.—Amsterdam, April 27, 1840, No. 85 (66 florins, Hoele).

66d. A Riding-School.—In the foreground a gentleman in a Spanish costume sits on a rearing grey horse which seems frightened of the whip held by a groom standing near. On the same side a boy holds a barking dog. On the right a groom is saddling a dark-brown horse. Behind it, near an archway, are trees, under which are grouped some ladies and gentlemen, on horse or on foot. In the middle distance two children sit on a bank near a flock of sheep and goats. In the background are fields, buildings, and hills. There are light clouds in the sky. [Pendant to 885.]

Canvas, 16 inches by 21 inches.

Sale.—E. P. Cremer, Middelburg, May 17, 1847, No. 93—pendant to 94.

66e. A Riding-School (or, The Leaping-Bar). Sm. Suppl. 202. —Near the walls of a fortified town, three gentlemen watch a groom teaching a horse to leap. In front a boy holds a grey; beyond, a bay horse is tied to a post. On the top of a wall are three men. [Pendant to 467b.] “These pictures have become a little dark by time” (Sm.).

In the collection of Lord Saye and Sele, Belvedere, 1842 (Sm.).

Sale.—Sir C. E. Eardley, London, June 30, 1860 (£89 : 5s.).

66f. The Riding-School.

Exhibited at Leeds, 1868, No. 578.

Then in the collection of the Duke of Richmond.

67. A Spanish Riding-School.—[Pendant to 347a.]

Canvas, 17 inches by 14½ inches.

Sale.—Count Cajetan Brunetti, Vienna, January 12, 1871, No. 128.

67a. A Riding-School.—With a kicking horse.

18 inches by 15 inches.

Sale.—London, February 6, 1897, No. 95.

68. A Riding-School.—A groom rides a horse round a post, at which stands the riding-master with a whip. On the other side, in the middle distance, two men and a dog are near an old building.

Described by Sm. from an engraving by J. Visscher.

69. THE WATERING-PLACE. Sm. 453, and Suppl. 261.—On the right is a river; a man rides a grey horse into the water. Near him, on the bank, is a man in a dark-blue jacket on a bay horse; he leads by the bridle a grey horse, seen in profile to the right, which kicks out behind. From the left a little boy in a red jacket comes running to the right. At the back is a wall with a wooden cross on it, at the foot of which are seated some peasants. Farther back a peasant comes riding to the water. In the distance is a round tower. Blue sky with clouds. The prevailing tone is a bluish-grey.

Signed in the left-hand bottom corner with the full monogram; panel, 13½ inches by 16 inches.

Transferred from the National Museum, The Hague, to Amsterdam, 1808.

Sale.—Amsterdam Museum directors, Amsterdam, August 4, 1828, No. 163 (3150 florins, Spies, who probably bought it in for the Museum); this is not noted in the Amsterdam catalogue.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2716; it was there in 1842 (Sm., who valued it at £250).

70. THE WATERING-PLACE. Sm. 172 and Suppl. 62; M. 6.—A landscape with a broad river on the left flowing away into the distance. The bank rises to a hill on the right. In the middle distance, to the left of a ruined house, stands an old tree, the stem of which forks near the ground. In the left foreground three washerwomen are busy at the waterside. To the right of them a groom rides a dark horse out of the water, in which stand, farther back, a second horse, having its back to the spectator and carrying a man and a boy, and a third horse facing the spectator. From the right another groom rides a grey horse into the water and leads another horse by the halter behind him. Nearer the front is a spirited horse which a man with difficulty holds by the bridle. In front, a man comes out of the water, carrying his clothes past the horse. A boy pulls a dog into the water. In the extreme right foreground sit a man and woman. Behind them in the middle distance comes a groom riding a dark horse to the watering-place and leading a horse which kicks out behind at a barking dog. On the river in the left middle distance is a ferry-boat with two horses and figures. In front of it, in deep water, is a groom riding one horse and leading another. "This picture was painted in the artist's best time and is remarkably clear throughout" (Sm.).

Signed in the right-hand bottom corner with the full monogram; panel, 18 inches by 25½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 422 and ii. 88.

Engraved by Moyreau, No. 6, as "L'Abreuvoir."

Exhibited at the British Institution, London, 1824.

Sales.—Servad, Amsterdam, June 25, 1778, No. 123 (2500 florins, Fouquet).

Montriblond, Paris, February 9, 1784 (5102 francs).

Calonne, Paris, 1788 (6400 francs).

Benjamin West, London, June 23, 1820 (£735, bought in).

Joseph Barchard, London, 1826 (£682 : 10s., Bonnemaïson).

Chevalier Férol Bonnemaïson, Paris, April 17, 1827 (20,000 francs).

Nieuwenhuys, London, May 10, 1833 (£955 : 10s., Warne; said by

Sm. to have been bought in).

In the Van der Hoop collection, Amsterdam, 1842 (Sm.).

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 2717.

71. THE WATERING-PLACE.—Grooms ride three horses, two brown and one grey, down a low sloping bank into a river. In the water to the left, men are bathing. Near them is a huntsman with dogs. A woman holds a child in her arms. The horizon is bounded by hills; there are light clouds in the sky. A work of the good and mature period.

Signed in the left-hand bottom corner with the full monogram; panel, 14 inches by 18½ inches.

Exhibited at Berlin, 1890, No. 328, and 1906, No. 158.

In the collection of James Simon, Berlin.

72. HORSES WATERING AND MEN BATHING IN A RIVER.—On the right is a broad river. It flows to the left past a high

hill crowned with houses; on the low bank to the right is a village. On the left, near a water-mill, comes a laden mule. In the foreground horses are watering, and bathers are on the bank and in the river. In the right distance is a range of hills.

Signed with the monogram; canvas, 26½ inches by 40½ inches.

Engraved in the *Galerie Lebrun* (1792-96) as "Les Bords du Rhin."

Exhibited at Berlin, 1890, No. 331.

In the collection of Count Brühl, Dresden.

Sales.—Etienne Le Roy of Brussels, Paris, April 18, 1842.

John W. Wilson, Paris, April 27, 1874, No. 80.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 230.

In the Wallich collection, Berlin.

73. **THE WATERING-PLACE**.—With men bathing. A man on the right wears a very bright-red costume. A sunset sky painted in a broad and sketchy manner.

Panel.

In the collection of Lord Palmerston, Broadlands.

In the collection of A. E. M. Ashley, Broadlands.

74. **RIDERS WATERING THEIR HORSES, AND BATHERS**. Sm. 78 and Suppl. 32.—On the right is a large piece of water; a woman with two children is bathing. Farther away is a boy; in the middle distance several others are in the water or in a boat. On the right near the centre two horsemen let their horses drink. The right-hand man is seen from the back, in a foreshortened view; the left-hand man, who almost faces the spectator, has a boy mounted behind him. A third horse, seen in profile to the right, is about to enter the water; his rider sits sideways and thus has his back to the spectator. A fourth rider on a grey is still on the bank; he faces the spectator, but turns his head to the right to look at the bathers. On the extreme left two women with a basket of linen are on the bank. In the right middle distance a little wooden bridge stands high above the water; on it are two children with a dog. It abuts upon the remains of a stone bridge, on which is a little toll-house overgrown with bushes. A late and very dark picture. [Pendant to 822.]

Signed with the full monogram; panel, 14 inches by 19 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 165; and by Parthey (ii. 809).

Engraved by Beaumont, No. 4, as "Les Nageurs."

In the Barez collection.

Sale.—La Live de Jully, Paris, March 1770 (4001 francs, with pendant, Donjeu).

Sold separately from the Robit collection, Paris, 1801 (2500 francs).

In the collection of Prince Esterhazy, Vienna, 1842 (Sm., who valued it at £300).

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 490 (old No. 297).

75. **THE WATERING-PLACE**. Sm. 369.—A barren land-

scape, with a river in the left foreground. A man on a dark horse leads a fine prancing white horse towards the water. Near them are a barking dog, another horseman, and an old man lifting up a boy behind him. Farther away are some washerwomen. Nearer to the right are some boys on the ground.

Exhibited at Leeds, 1868, No. 790.

Engraved by Cochin, No. 90, as "Entrée d'Abreuvoir," when in the Verbeekt collection, 1756; and by Rousseau, when in the Aved collection.

Sales.—Verbeekt, Paris, 1756.

Aved, Paris, November 24, 1766.

Rousseau, Paris, August 22, 1785.

In the collection of the Duke of Devonshire, Chatsworth.

76. A WATERING-PLACE NEAR A RUIN. Sm. 510 and Suppl. 248.—On the left is a river, in which men are bathing and grooms are watering horses. One groom in a scarlet jacket sits on a grey which is kicking, and leads a spirited bay by the halter. In the centre is an old ruined tower. To the right is a road with horsemen. In front of the ruin a boy in red climbs up behind the rider of a grey horse that has come out of the water. In front are three washerwomen, and a little boy playing with a boat.

Signed in the right-hand bottom corner with the full monogram; panel, 18½ inches by 24½ inches.

Hübner says it is mentioned in the 1722 Dresden inventory, probably as No. A. 410; but this, as the existing No. 1447 prefixed to it shows, is 77.

First mentioned in Guarienti's catalogue (before 1753), No. 1713; but it almost looks like a pendant to 77.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1436 (Sm. valued it in 1842 at £420).

77. A WATERING-PLACE BESIDE A CASTLE. Sm. Suppl. 183.—To the left is a river. A groom on a brown horse rides out of the water, leading a bay horse. Behind, to the right, a man in a blue jacket on a bay horse is letting the animal drink. In the centre foreground two riders on the bank are urging their horses into the stream. To the right is another rider; his own horse kicks out behind, and the horse which he is leading by the halter refuses to move. In the immediate foreground beside the water are three washerwomen, and a boy sailing a toy boat. On the bank to the right sits a woman with a child at her breast, near a cradle. Beyond, on rising ground, is a castle, cut off by the frame; it has a cannon; in front of it is a sentry. In the river to the left are two horsemen and three boys bathing. The landscape is drawn from two different view-points. The background is seen from a much higher view-point than the foreground. [Compare 76.]

Signed in the right-hand bottom corner with the full monogram; panel, 18 inches by 24 inches.

In the Dresden inventory of 1722, No. A. 410.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1447; it was there in 1842 (Sm., who valued it at £400).

78. THE GREY HORSE AT THE WATERING-PLACE.—

To the right, under trees with scanty foliage, on a low hill, are an old man and a woman with a child at her breast. In the foreground a peasant leads a grey horse to the watering-place on the left. An early work. [Probably identical with 100.]

Signed in the left-hand bottom corner with the full monogram ; panel, 13 inches by 10½ inches.

A copy is in the Gotha Museum, 1890 catalogue, No. 198.

Engraved in aquatint by C. A. Witzani.

Sale.—(Probably) P. Calkoen, Amsterdam, September 10, 1781, No. 160 (21 florins, Coclers).

Probably in Gotter's Dresden inventory, No. 51.

Brought out of the store-room into the gallery, 1851.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1455.

79. HORSES IN THE WATER NEAR TREES.—A small picture.

In the collection of Emil Goldschmidt, junior, Frankfort-on-Main.

80. HORSES WATERING.—To the right are high hills. In the foreground are eight horses. To the left, near a boat, people are bathing. An early work.

Signed in the right centre with the full monogram.

In the collection of Sir Hickman Bacon, Gainsborough.

81. HORSES WATERING.—In the foreground is a rider on a grey horse in profile to the right. He lets his horse drink in the stream, while he leads a brown horse, seen from the back. Two men are swimming in the water. Farther back to the right are two boats, one of them loaded with hay ; beyond them is a village. On the bank to the left is an old and almost leafless willow ; a woman with a basket on her arm and a boy are walking past it. Behind the willow the ground rises to a hill which falls away gradually on the right. A sky with stormy clouds at twilight.

Signed in the left-hand bottom corner with the full monogram ; panel, 12 inches by 15 inches.

In the collections of Nicolaus Hudtwalker, Hamburg, and of Johann Wesselhoeft, Hamburg.

In the Kunsthalle, Hamburg, Wesselhoeft's 1889 catalogue, p. 13.

82. THE WATERING-PLACE (or, The Restive Led Horse). Sm. Suppl. 40.—A boy on a brown horse, facing the spectator, rides into a stream. He looks round at a white horse which he is leading by the reins ; it rears and refuses to follow. To the right, farther back, are two children. A little girl wades into the water ; an older boy stands on the bank with a fishing rod. In the right background is a building. [Pendant to 170, also in the Moltke collection.]

Signed with the monogram ; panel, 12½ inches by 14 inches.

See note to 170, in the same collection.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 87 ; it was there in 1842 (Sm.).

83. Watering Horses at the River.—Men are watering their horses at a river in which people are bathing.

Signed with the full monogram.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 85.
In the collection of R. Baillie Hamilton, London.

84. GROOMS WATERING HORSES. Sm. 418 and Suppl. 197.—In the right centre, at the foot of a bridge, over which comes a haywain with two brown horses, a man on a brown horse, seen from the back, is about to ride into the water. He leads a rearing dappled-grey, which is to the left of him. To the right and farther back are three other horses in the water; one is a white horse with a rider on its back; beside it is a brown horse; behind it to the left is a grey ridden by a man and a child. Farther away some boys are bathing. In the left foreground a naked man snatches up his clothes and moves aside from the dappled-grey, at which a dog is barking. At the back, half on the bridge, a man draws a square net from the water. Two persons look on. Farther left are two beggars. [Pendant to 939.]

Panel, 13½ inches by 16 inches.

Mentioned by Waagen (iii. 47).

Engraved by J. Scott in the Stafford Gallery, No. 98.

Sale.—Amsterdam, June 26, 1799, No. 12 (425 florins, Van der Schley).

In the collection of Lord Francis Egerton, Bridgewater House, 1829 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, 1891 catalogue, No. 283.

85. WATERING HORSES.—In the foreground is a river, which stretches away to the left distance. In the centre foreground a man on a dark horse rides out of the water, leading a dappled horse. To the left a horse stands in the water, drinking; a man and a boy sit on its back. To the left of it is another horse with its head turned away from the spectator. On the right a white horse on the bank is leaping to the right. There are people bathing and women washing clothes. Two boys are swimming to the left; in the middle distance is a ferry-boat with cattle. On the right, through a ruined archway, in the Italian style, a man comes riding on a mule, followed by another mule.

Signed in the right-hand bottom corner with the full monogram; panel, 12½ inches by 14½ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 503.

86. Watering Horses.—A groom on a brown horse leads a white horse which is turning round and rearing up. A dog barks at it. To the right is another groom on a brown horse; a peasant lifts a boy up behind the groom. To the left two persons are bathing in a river. On the bank behind a tree and a pigeon-loft is a barn, in front of which children are playing. Behind the horses women are washing clothes at the riverside. In the right-hand corner is an overturned basket. On the horizon are hills. Blue sky with white clouds.

Panel, 11 inches by 14 inches.

In the possession of the Paris dealer Ch. Sedelmeyer.

In the collection of the Marquise de Ganay, Paris, 1902.

In the possession of the Paris dealer F. Kleinberger.

87. WATERING HORSES. Sm. 378 and Suppl. 169.—To the left a naked groom is swimming his horse in a stream near a stone bridge with two arches. Another groom, whip in hand, drives into the water a brown horse which is drinking at the bank. Through one of the arches of the bridge are seen two women washing clothes. On the bridge a man and a woman carrying a child look on. To the right a groom in a red jacket rides a white horse out of the water. Behind him, near an archway beside the bridge, people are watching the horses. Farther right a groom on a white horse leads a chestnut. A dark and unattractive picture of the master's late period. [Pendant to 438s.]

Signed in the left-hand bottom corner with the full monogram; panel, 14 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 12.

Engraved by P. Moitte in the Brühl collection, No. 15.

Sales.—(Supplementary), Comtesse de Verrue, Paris, April 9, 1737, No. 20 (3775 francs, with another picture).

Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81), No. 14 (310 florins—according to Sm.).

In the collection of Count Brühl, Dresden.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1004; it was there in 1842 (Sm.).

88. RIDERS HALTING TO WATER THEIR HORSES AT A LAKE.—To the left on the bank is a steep rock behind which the sun is setting. To the right on the farther bank is a stone archway; in the distance is a round tower. On the road from the archway some horsemen and pedestrians come towards the front, where some riders are watering or swimming their horses. A standard-bearer on a brown horse in the foreground converses with a woman on a mule; near her another woman sits on the ground embracing her two little children. To the right a shepherd stands leaning on his staff; his dog barks at the soldiers, while his sheep rest in the shade of bushes. The landscape is almost the same as in 362. This is a work of the early period and is not very good.

Signed in the right-hand bottom corner with the full monogram; canvas (relined in 1828), 26½ inches by 40 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1026.

89. WATERING HORSES. Sm. Suppl. 236.—In the foreground of a sandy and hilly landscape flows a river, winding down from right to left. On it is a boat, near which are bathers. Three horses with riders are watering. One man has dismounted and stands beside his horse while it drinks. Several peasants resting on the bank to the right. Opposite them on the left are an angler, seated, and a man standing up; the man converses with a woman who is fetching a pail of water. Two travellers are on an arched bridge over a small tributary of the river, which flows from between hills on the left. On the nearest hill in the left-hand

corner is a farm with a vine-clad arbour and a high pigeon-loft in front of it. On the second hill is a low thatched cottage with a vine-clad arbour in front of the door. On the road leading past it are a peasant and two horsemen. Long ranges of hills are in the distance to the right. "This beautiful picture is painted in the artist's grey or silvery manner" (Sm.).

Signed in the right-hand bottom corner with the full monogram ; panel, 16 inches by 20 inches.

In the collection of the Duke of Mecklenburg, Ludwigslust, 1842 (Sm.).

In the Schwerin Museum, 1882 catalogue, No. 1126.

90. WATERING HORSES.—In the foreground a man in a violet coat leads his brown-and-white spotted horse by the bridle to the left into the water. To the left, behind him, another horseman halts in profile to the left, and turns his head to the front towards his comrade. To the right, behind him, stands a woman with a child in her arms ; beside her sits a man. Beyond them is a pasture ; in front of them is a dog. In the extreme left foreground is seen the prow of a boat ; a man in the boat holds a rope trailing through the water ; the other end of the rope is held by a rider with a sack before him who waters his horse in the stream. On a wall in the middle distance behind them are two anglers and a man looking on. There are buildings on the farther bank. The picture has become extremely dark.

Signed on the right with the early monogram ; panel, 12 inches by 14½ inches.

A copy was in the sale—Adriaan Holzman van Baarle van Romunde and others, Amsterdam, October 31, 1905, No. 130.

Acquired by Gustavus III. of Sweden, from the Sack collection, 1779.

In the National Museum, Stockholm, 1900 catalogue, No. 718.

91. WATERING AND EXERCISING HORSES. Sm. 410 and Suppl. 244.—On a flat place in the middle distance of a broad landscape a horseman is galloping round a post, at which stands the riding-master with a whip. A second rider on a grey waits farther back. Spectators stand or lie round. In the centre, nearer the front, a horseman leads a fine grey past a lady and gentleman, who are followed by a boy ; a dog barks at the horse. The gentleman wears cloak and sword, plumed hat and riding boots ; the lady wears a blue coat over her yellow dress, and holds a fan in her right hand. In the right foreground horses are being led into the water. One rider with a boy in a red cap behind him sits on his horse, which stands in the water drinking. On the bank is a washerwoman ; two bathers are coming out. A groom on horseback leads another horse into the water. A boy on a dappled-grey, leading a brown horse, rides past a tree down a steep road into the water ; the brown horse kicks out at two boys. The road leads over a stone bridge to an old castle, with ruined towers, on one of which is still mounted a cannon. In the distance are a river, woods, scattered houses, a town, and a range of blue hills. The work belongs to the brighter middle period.

Signed in the left-hand bottom corner with the full monogram in square Roman letters ; canvas, 32½ inches by 50½ inches.

Sent by the Archduke Leopold Wilhelm from Brussels to Vienna, 1651.

In the Vienna Gallery from 1783.

From 1809 to 1815 at the Louvre.

In the Imperial Museum, Vienna, 1907 catalogue, No. 1348; it was at the Belvedere Palace, 1842 (Sm., who valued it at £472 : 10s.).

92. BATHERS IN A LANDSCAPE. Sm. 501.—On the left is a broad river with a bridge in the middle distance. In the foreground two men stand in the water, while a third swims with a dog. On the bank are three naked boys; others are undressing. On the road to the right are two horses; one, a grey, is held by a man; on the other, which stands to the right facing the spectator, sits a peasant. The road goes away past a farm to a village, the church of which is on a hill in the middle distance. On a projecting rock is a ruined castle; in the distance is a high hill. A fine but somewhat late picture. [Compare 187.]

Signed in the right-hand corner, near the frame, with the full monogram; canvas, 23 inches by 32 inches.

Mentioned by Parthey (ii. 813).

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 432; it was there in 1829 (Sm.).

93. WATERING HORSES.—A grey horse is being ridden into a river, which is crossed by a bridge.

Panel, $5\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 810).

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 449.

94. WATERING HORSES.—Two grooms, each with two horses, come out of the water. A bridge, over which a pack-ass is being driven, leads to a mill. Very dark in tone; of the end of the middle period.

Panel, 14 inches by $16\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 813).

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 453.

94a. Watering Horses.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 80 (36 florins 10).

94b. Watering Horses.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 87 (50 florins).

94c. Watering Horses.

Sale.—Gerard van Sypes, Utrecht, April 11, 1714 (Hoet, i. 173), No. 14 (180 florins).

94d. Watering Horses.—With four horses and two persons swimming.

14 inches by $18\frac{1}{2}$ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 106 (375 florins).

94e. Watering Horses.

$18\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 111 (250 florins).

94f. Watering Horses.

26 inches by 29½ inches.

Sale.—Amsterdam, October 31, 1725 (Hoet, i. 313), No. 7 (260 florins).

94g. Watering Horses.

19½ inches by 24½ inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 123 (505 florins).

94h. Watering Horses.

13½ inches by 18 inches.

Sale.—Jacombo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 119 (231 florins).

94i. Watering Horses.—With various fine horses and figures.

18½ inches by 24 inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 76), No. 7 (525 florins).

95. Watering Horses.—In a landscape a groom leads a horse to water.

15 inches by 19½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 61.

Sale.—De Tugny and Crozat, Paris, June 1751.

95a. Watering Horses.—[Pendant to 440.]

25½ inches by 21½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 64.

Sale.—De Tugny and Crozat, Paris, June 1751 (3200 francs, with pendant).

95b. Watering Horses.—Various figures and horses.

18 inches by 20½ inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 462); it did not pass with the collection to the Rijksmuseum, 1809.

95c. Horses at the Watering-Place.

17½ inches by 21 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 122—No. 128 of the original catalogue—(275 florins, Sythoff).

In the collection of Bicker van Zwieten, The Hague, 1752 (Hoet, ii. 464).

95d. Horses Watering.—Figures and horses watering.

Panel, 15½ inches by 21 inches.

Sale.—Pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 445), Appendix D (131 florins).

95e. Horses Watering.

Canvas, 20½ inches by 26½ inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 452), No. 5 (42 florins 10).

95f. Horses Watering.

13 inches by 18 inches.

In the collection of A. Leers, 1752 (Hoet, ii. 524).

Sale.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 598), No. 34 (400 florins).

95g. Horses Watering.

10 inches by 9 inches.

Sale.—Dordrecht, November 7, 1768, No. 5 (36 florins).

96. Horses Watering.—In the foreground of a hilly landscape some persons are undressing, while others are swimming in a stream. Three horses are either in the water or coming out. A fourth is led by a man down a bank. In the middle distance are a round tower and other buildings, and two women standing by the water. In the left distance are high hills.

Panel, 23 inches by 29 inches.

Sale.—Amsterdam, July 25, 1771, No. 6 (455 florins, Verzilo).

96a. Horses Watering.—Horses, figures, and dogs.

16½ inches by 20 inches.

In the collection of the Bisschops, Rotterdam, 1752 (Hoet, ii. 528), which was bought as a whole by the Hopes, 1771.

97. Horses Watering.—A groom leads two horses into a river, where two men are bathing. Two figures are on the bank.

Panel, 10½ inches by 13½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 85.

98. Horses Watering.—In a hilly landscape, a man on a brown horse leads a grey horse into a broad river. In the foreground are persons resting; farther away are boys swimming and some sailing-boats.

Panel, 12½ inches by 15½ inches.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 1 (576 florins, Wubbels).

99. Horses Watering.—Near the wall of an old fortress with buildings, is a river. In front a man leads a grey horse into the water. Near him some sportsmen are swimming or undressing. Part of a boat is seen in the distance.

Panel, 17½ inches by 15½ inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 159 (75 florins, Van der Pot).

100. Horses Watering.—In the foreground of a hilly landscape a grey horse is drinking at a stream. A peasant stands at the side holding it by the bridle. Farther away is a woman with a child on her lap; an old man rests near her. In the distance is a castle. [Probably identical with 78.]

Panel, 13½ inches by 10½ inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 160 (21 florins, Coclers).

100a. Horses Watering.—With various horses and figures.
Panel, 13½ inches by 19½ inches.

Sale.—W. Coole, Rotterdam, August 6, 1782, No. 92.

100b. Travellers and Peasants watering their Horses.—A river in a hilly landscape.

Panel, 10 inches by 9½ inches.

Sale.—C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 10 (167 florins).

100c. Horses Watering.—Beside a river is a horseman, leading a second horse; he is about to water the horses. In the river are bathers, with a boat farther away. There are hills in the distance. By Wouwerman or in his manner.

Panel, 11 inches by 13½ inches.

Sale.—Charlé and others, Antwerp, July 8, 1784, No. 34 (31 florins, Verpoorten).

100d. Horses Watering.—In the foreground a man with a boy behind him sits on a grey horse. Another horseman, in the water, lets his horse drink. A third man leads a horse into the water, where some boys are swimming. A woman washes linen. Behind her, a woman on an ass, followed by a man, comes down a slope between houses. In the distance are houses and hills.

Panel, 18½ inches by 24½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 516 (235 florins, Liederman).

101. Horses Watering.—A peasant on a brown horse, who leads a grey, is about to ride into the water. Near him is a dog.

Panel, 11 inches by 8 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 36 (10 florins, Kallar).

101a. Gentlemen riding their Horses into the Water.—
[Pendant to 1098b.]

Panel, 10 inches by 10½ inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 185.

102. A Watering-Place. Sm. 210.—Three figures and two horses in the foreground.

Panel, 12 inches by 14 inches.

Sale.—Wattier, Paris, 1797 (1200 francs).

102a. Horses Watering.

Mentioned by Buchanan, *Memoirs of Painting*, i. 330.

In the Vitturi collection, Venice; bought as a whole by Thomas Moore Slade and afterwards sold by him (No. 45, Van Heythusen).

103. **Travellers watering their Horses at a River.** Sm. 233.—To the right are rocks and trees, near which some travellers halt. Two have dismounted. The others water their horses in a river on the left, where some boys are bathing. Near them are two men in a boat. In the middle distance is a lady on horseback, attended by a man on foot who holds her horse's bridle and followed by another servant.

Panel.

In the collection of Noel Desenfans, London, 1802 (priced at £105).

104. **Horses Watering.** Sm. 419.—A landscape with the ruins of a tower, and an old bridge with a rustic fence of poles at its side and a statue at the farther end. In front are four men with horses. Two are watering their horses in a river on the right, which a third man has just quitted. The fourth lets his horse feed out of a basket which he holds.

Panel, about 14 inches by 16 inches.

Engraved in the gallery of Lucien Bonaparte.

Sold with the collection of Lucien Bonaparte, 1816.

Sale.—London, 1816 (£210).

104a. **Grooms watering Horses near a Bridge.**

Sale.—Lord Gwydir, London, March 10, 1829 (£315).

105. **A Groom watering two Horses.** Sm. Suppl. 269.—A river flows on the right. It is bounded on the left by a rugged hill, with two old trees on the top. Here a groom, mounted on a white horse and leading a bay, has ridden down the bank into the river; the white horse is drinking but the bay will not enter the water. Two boys bathing are frightened at the horses. A woman with a child at her side passes near the two trees on the hill. In the right distance is a boat, faintly seen through the evening mist.

(Probably) panel, 12½ inches by 14½ inches.

Sale.—Marquess of Camden, London, 1841 (£162 : 15s., Smith).

Compare 109, to which Sm. refers (Sm. 138), and which he identifies also with the Delessert picture (Suppl. 133). His descriptions are similar, but the colours of the horses are different and the woman and child are not mentioned in the Paillet and Delessert picture.

106. **Horses Watering.**—A groom leads two horses to the watering place. To the left sits a woman, arranging the contents of a basket, in which is a lamb. Behind her is a woman on horseback, followed by a man with a basket on his back. To the right is a town on the bank of a canal, in which are boats and persons swimming.

Panel, 16½ inches by 21 inches.

Sale.—Héris, Brussels, June 19, 1846, No. 93.

107. **Horses Watering.** Sm. 240.—“An exquisite and highly finished picture in the artist's enamelled style; the horses are full of action and a clear transparent effect pervades the piece” (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, i. 317; and by Waagen (ii. 239).

Sale.—Countess of Holderness, London, March 6, 1802, No. 71 (£178 : 10s., Earl of Breadalbane).

In the collection of the Earl of Breadalbane, 1854 (Waagen).

108. Horses Watering.—Two horses ; one of them, a grey, is rearing. Two bathers. It seems genuine and good, but is not well preserved.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 423).

108a. Horses Watering.

12 inches by 14½ inches.

Sales.—Cornelissen, 1842.

B. de S., Paris, May 4, 1865, No. 204.

109. Watering Horses. Sm. 138 and Suppl. 133.—A hilly landscape with a large piece of water to the right. On the left a groom on a roan horse rides down the bank, leading a restive piebald horse which follows with reluctance. A youth sits on the bank ; another is undressing to bathe ; two boys are in the water. Wooded hills on the opposite bank. Light clouds in the sky. "A good production" (Sm.). [See note to 105.]

Panel, 11 inches by 14½ inches ; the Paillet picture was said to measure 12 inches by 14 inches.

Sale.—Paillet, Paris, 1777 (2000 francs).

In the collection of Baron Delessert, 1842 (Sm.).

Sale.—F. Delessert, Paris, March 15, 1869, No. 109 (7500 francs).

110. Horses Watering.—A groom has led two horses into a little stream on the left, where there are several bathers. Another man on a brown horse rides into the stream, leading a rearing grey. In the foreground are washerwomen and a horseman with dogs. Another horseman comes down over a bridge which leads to the town gate. Blue sky with clouds driven by the wind. [Probably identical with 113, though the price in 1870 seems low.]

Canvas, 18 inches by 22 inches.

Sale.—Marquis du Blaisel, Paris, March 16, 1870, No. 139 (410 francs).

110a. Horses Watering.

Sale.—Peploe, London, 1884 (£275, bought in).

110b. Horses Watering.

12 inches by 5½ inches.

Sale.—London, 1884 (£262 : 10s.).

111. HORSES WATERING.—In the centre a groom on a fine horse almost faces the spectator. He turns his head back to the right to look at a comrade whose horse has stumbled in the water and who barely saves himself from being thrown. To the left, behind the first groom, another man is watering his horse, seen in profile. Between the two and farther away is a fourth man. In the extreme left foreground is a dark horse, seen from the back. In the middle distance a man with a bundle

comes from a ruined building. In the right middle distance a man is swimming in the river. Near the farther bank is a boat; beyond it is a castle amidst trees.

Signed with the monogram; panel, 13½ inches by 16 inches.

Sales.—Amsterdam, August 23, 1850, No. 35.

Adrian Hope, London, June 30, 1894, No. 72 (£252).

111a. Horses Watering.—At a little stream near ruins peasants are watering their horses. Other groups are on the bank.

Canvas, 9½ inches by 13½ inches.

Sale.—Krupp, jun., and others, Cologne, October 29, 1894, No. 223.

111b. Horses Watering.—In the foreground horses are led into a river, where people are bathing. To the right is a road. In the background are houses and hills. The picture is painted over one of the Virgin, the contours of which may be traced.

Signed with the full monogram; panel, 18½ inches by 24 inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 383.

112. GROOMS WATERING HORSES. Sm. Suppl. 170.—At a broad river, crossing the picture diagonally, horses are being ridden in and out of the water. On the left a large stone bridge with two arches leads to a town in the distance. A man on the left whips a horse to make it enter the water. To the right of him a groom, with a boy behind him, rides a white horse out of the water. Farther right another rider lets his horse stand and drink; it is seen from the back. Near these are two bathers and two men undressing. Farther in the river are two restive horses near a boat. On the opposite bank are washerwomen. To the left, through the front arch of the bridge, is seen a harvest waggon, which is being loaded. "Painted in the artist's second manner" (Sm.).

Signed with the full monogram; panel, 13½ inches by 18½ inches.

Mentioned by Waagen (ii. 291).

Engraved by Champollion.

Exhibited London, 1853.

In the collection of the Earl of Ashburnham, Battle, 1842 (Sm.).

Sir Thomas Baring gave it in exchange for an Italian picture to the dealer Buchanan, who sold it to Sm. in 1843; afterwards it was bought by Pennell (£300)—according to Sm.'s MS. note in his own copy of the catalogue. But this statement does not tally with the alleged fact that Lord Ashburnham owned the picture in 1842 and in 1850.

Sales.—Earl of Ashburnham, London, July 20, 1850 and 1860.

Miss Bredel, London, May 1, 1875 (£630, Nieuwenhuys).

Nieuwenhuys, London, 1881.

In the collection of M. de Saint Albin.

In the collection of Comte Arthur de Vogüé.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 229.

In the possession of the New York dealer Knoedler, 1898.

112a. Grooms watering Horses.

Panel, 14 inches by 16 inches.

According to the 1902 sale catalogue this was in the—
Collection of Count Brühl.

Collection of Edmund Phipps.

Sale.—C. Beckett Denison, London, June 6, 1885.

Collection of Hugh Muir.

Sale.—London, May 3, 1902, No. 95.

113. WATERING HORSES. Sm. 179; M. 62.—To the left is a river; to the right is the bank, where a road leads to a stone bridge over the river and thence to an archway in the round tower of a castle. A man with hawk on wrist rides forward on the right with three dogs. To the left of him, a groom on a dark horse rides down the river-bank, leading a restive white horse. Farther left and nearer the front are two washerwomen; one stands with basket on head, facing the spectator; the other kneels at her work. In the river are a mounted groom, a grey horse, and two bathers. [Probably identical with 110, though the 1870 price seems low.]

Signed; canvas, 18½ inches by 23 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 424.

Engraved by Moyreau, No. 62, as "L'Abreuvoir Hollandais," in the collection of M. de la Haye, 1749.

Sales.—Widow of M. de la Haye, Paris, December 1, 1778.

Godefrey, Paris, April 25, 1785 (3100 francs).

Baron Königswarter, of Vienna, Berlin, November 20, 1906, No. 99 (14,100 marks).

114. HORSES WATERING.—At a river; evening. To the left is the river with bathers and two horses, one of which has a rider. In the centre on a broad hilly road a groom in a red cap holds a rearing grey. Behind him is a mounted cavalier; in front of him two half-clothed boys sit on the river-bank. In the right foreground is the tall stem of a dead oak. Reddish evening light.

Signed; panel, 24 inches by 29½ inches.

Sale.—Baron Königswarter, of Vienna, Berlin, November 20, 1906, No. 100 (7000 marks).

115. Watering Horses. Sm. 360; M. 83.—A hilly landscape with a large cottage in the centre and a broad stream before it. Three men, one of whom has a woman behind him, are watering their horses. Three fishermen in the water are drawing nets. To the right are other figures. The ground is broken, and varied with hills and a few light trees.

18 inches by 19 inches (?).

Described from the engraving of Moyreau, No. 83, "L'Abreuvoir Flamand."

116. THE FARRIER'S SHOP. Sm. 452.—To the right, in front of a cave used as a smithy, is a brown horse. One man holds it, while another shoes its off hind-hoof. On the left a grey horse stands in profile to the left. Behind the horses is a loaded waggon; a man is fastening the tilt. To the right, farther back, a woman sits nursing her child. From the left middle distance, between rocks spanned by a wooden bridge on which stands a girl, comes a man on a grey pack-horse, in

company with a man on foot. A third man sits by the roadside. High up on the steep rock to the right are trees and a low tower. Dark in tone.

Signed in the right-hand bottom corner with the full monogram; canvas, $24\frac{1}{2}$ inches by 22 inches.

Sale.—G. Van der Pot, Rotterdam, June 6, 1808, No. 144 (1055 florins, Johannes Eck and Son, for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2715.

117. THE VILLAGE SMITHY. Sm. 339; M. 40.—In the centre a boy holds a white horse, facing left. A farrier with a red cap holds the horse's near fore-foot on his knee. The rider stands behind the horse. Farther left a peasant on a brown horse with a sack over his saddle stands looking on. Behind him to the left is a peasant woman with a bundle on her head. In the left foreground the farrier's man comes with the white-hot shoe from the smithy, which is in a cellar under a house overgrown with vines. Beside the house are a woman seated with a child at her breast and another man. In the left foreground are a boy and a nurse-girl, with their backs to the spectator. Two children play with a goat. There are also five fowls and a brown dog.

13 inches by $24\frac{1}{2}$ inches.

A copy is in the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 235.

Mentioned by Waagen (iii. 397).

Engraved by Moyreau, 1741, No. 40, as "La Famille du Maréchal"; and by Beaumont, No. 7.

In the Porlier collection, 1741.

Sale.—Sir M. W. Ridley, London, February 6, 1864 (W. Cox—together with 450).

Bought by Sm. from Cox—with 450—in 1865, and sold to J. H. A. Poynder.

In the collection of the Duke of Rutland, Belvoir Castle, No. 113.

118. HORSES IN FRONT OF THE SMITHY.—In front of a smithy, which is in a cave on the right, the smith is shoeing a brown horse, held by a peasant. A boy hands up the tools. In the smithy are two men. In the centre foreground a grey horse is feeding out of a basket held by a woman. Above, on the rock, is the smith's cottage. His wife spreads the washing on a fence in front of it. To the left is a restricted view of a hilly background. Deep blue sky, with bluish-purple and grey clouds. A work of the master's middle period.

Panel, 16 inches by 12 inches.

Mentioned by Parthey (ii. 812) as a Pieter Wouwerman.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 141; in the 1857 catalogue, No. 250, it was attributed to Pieter Wouwerman.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 900c.

119. SHOEING A HORSE IN FRONT OF A TENT. Sm. 102.—In front of a tent to the right a smith is examining the near hind-hoof of a grey horse. The rider stands near, looking on. Behind them is a horseman facing the spectator. In the centre foreground, before

a bare dead tree, a boy holds a grey horse with a red saddle, in profile to the right. The rider kneels in front, fastening his spurs. In the left middle distance a soldier sits on the ground, eating. In the distance a horseman converses with a woman in front of a sutler's booth.

Signed in the right-hand bottom corner, Ph. Wouwerman ; panel, 20 inches by 15½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 179 ; ii. 4 and 106.

Exhibited at Berlin, 1906, No. 155.

Engraved by Weith in the Choiseul Gallery, No. 20.

Sales.—Duc de Choiseul, Paris, 1772 (1510 francs).

Trouart, Paris, February 22, 1779 (1700 francs, Changran).

Marquis de Changran, Paris, February 21, 1780 (1700 francs).

Langraff, Paris, 1784 (2501 francs).

Proley, Paris, 1787 (2110 francs).

Count Koucheleff Besborodko, Paris, June 5, 1869, No. 42 (19,500 francs).

Edwardes, Paris, May 25, 1905, No. 45.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Marcus Kappel, Berlin.

120. FOUR CAVALIERS HALTING AT A FARRIER'S SHOP. Sm. 428 and Suppl. 201.—Four cavaliers halt in the left foreground. One has dismounted. Two farriers are shoeing the off hind-hoof of his horse. In the right middle distance a couple of beggars sit by the roadside ; the woman has a child at the breast. In the left middle distance is a town ; to the right is a river ; in the distance are hills.

Signed on the road in the left-hand bottom corner with the full monogram ; panel, 13 inches by 16 inches.

Engraved in the Musée Français.

Sold in the collection of the Duc d'Orléans, 1749.

Not in the Lormier collection, as Sm. says. He confuses it with the similar picture (136), in the collection of the Earl of Lonsdale, in which there are children on stilts.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 45.

At the Louvre, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 347 (old No. 320).

121. A FARRIER SHOEING A PIEBALD HORSE. Sm. 393 and Suppl. 180.—In the left foreground is a field smithy under trees. A piebald horse stands facing right. A farrier shoes its off fore-foot, held by his man ; the rider, an officer, stands on the right, looking on. Behind them a second horseman, facing the spectator, has halted. Near him to the right is a woman with a child in her arms. To the left, a brown horse is tied in a wooden frame ; two farriers are extracting some of its teeth. In the left foreground two children are playing with tools. On the right a boy gives his little sister a ride in a three-wheeled cart drawn by a goat. To the left, and farther back, is a little girl with a toy wind-mill in her left hand. In the centre foreground are a hen and a dog ; to the right are two ducks. Behind these in the middle distance are a man lying down and a woman selling fruit to two children, one of whom, a boy, has a hobby-horse. Farther back a horseman comes along the road,

followed by a rustic waggon. In the right distance are houses and a range of hills. [Pendant to 122.]

Signed in the left-hand bottom corner with the full monogram ; panel, 13 inches by 14½ inches.

Engraved by Duret as "Le Maréchal de Campagne," when in the Fonsper-tuis collection, Paris (according to the Dresden catalogue) ; and also in the *Musée Napoléon* (Sm.).

A good old copy is in the Dresden Gallery, 1905 catalogue, No. 1468 ; on copper, 15 inches by 16½ inches. There is no reason to suppose that this picture, which has a "not wholly convincing" signature, is a replica by the master, as W. von Seidlitz suggests in *Repertorium*, xvi. 379 ; nor that the copy is by Pieter Wouwerman, as Bredius thinks.

Another picture on copper, 16 inches by 19 inches, probably another copy, was in the sale—Tronchin des Délices, Paris, Germinal 2., 1801 (1000 francs, Constantin) ; mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 205.

A copy, on panel, 14 inches by 16 inches, was in the sales—N. Van Bremen, Amsterdam, December 15, 1766, No. 29 ; and J. A. Brentano, Amsterdam, May 13, 1822, No. 373 (625 florins).

Another copy was in the sale—Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 17 (3100 florins, Gottschald of Leipzig) ; it is now in the Leipzig Museum, 1903 catalogue, No. 824.

Another copy is in the Mancel collection at the Caen Museum, No. 49 ; it came from the collection of Cardinal Fesch, sold at Rome, April 17, 1843, and was formerly attributed to Pieter Wouwerman.

The picture, on canvas, 14 inches by 16 inches, of the sale—P. Locquet, Amsterdam, September 22, 1783, No. 427 (210 florins, Van Braam Helsdingen), appears also to have been a copy of this Kassel picture.

A picture, on canvas, 16 inches by 21½ inches, the description of which accords with that of the Kassel picture, was in the sale—A. J. Essingh, Cologne, September 18, 1865, No. 243. It is probably identical with the picture of the sale—Jos. Metz and Jos. Montag, Cologne, December 19, 1904, No. 82, and only a copy.

The Kassel picture is mentioned in the chief inventory of 1749, No. 537.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 28.

In the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 362 (old No. 335).

122. A GREY HORSE IN FRONT OF A FIELD SMITHY.—In front of a field smithy in the extreme right foreground, two farriers are shoeing the near hind-hoof of a grey horse which is seen from the back in a foreshortened view. His rider holds him by the bridle and watches the shoeing. To the left, farther back, a mounted trumpeter halts, facing the spectator. In front of him stands a stout trooper holding his horse. A woman with two children sits by the roadside to the left. In the middle distance comes a laden waggon with two horses ; a man with a burden on his back walks beside it to the left. Farther back on the left a tilt waggon is going down a hill to the right. [Pendant to 121.]

Signed on the road in the left-hand bottom corner with the full monogram ; panel, 13 inches by 15 inches.

Sale.—(Possibly) L. de Moni, Leyden, April 13, 1772, No. 123 (62 florins, Fullings) ; but this was more probably a copy.

In the Kassel chief inventory of 1749, No. 538.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 29.

At the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 363 (old No. 336).

123. THE FARRIER'S SHOP.—Outside a farrier's shop a horse is being shod. This appears to be a good picture, but hangs too high to be seen.

Mentioned by Waagen (iii. 350).

In the collection of the Duke of Devonshire, Chatsworth.

124. THE COUNTRY FARRIER. Sm. 515.—To the left, in front of a farrier's tent, stands a white horse in profile to the right, with its rider in front of it. The farrier is shoeing the horse's off fore-foot. To the left, farther off, are a lady and gentleman on horseback; the lady faces the spectator, the gentleman turns away. Near them to the left are two smiths at the anvil. The landscape rises from right to left; in the right foreground a brook flows past an old gnarled tree.

Signed in the left-hand bottom corner with the genuine monogram, side by side with a false monogram; canvas, 22 inches by 24 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 61; and by Bode, in Von Zahn, vi. 206, who declares it a copy because of the false monogram.

Sale.—De Tugny and Crozat, Paris, June 1751 (604 francs).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1420.

125. CAVALIERS IN FRONT OF THE HILL SMITHY. Sm. 17 and Suppl. 8; M. 21.—In the left background is an old castle, built on brick arches and entered by a flight of stone steps. To the right is a forge in a vault cut out of the rock. In the centre foreground a horse is having its off hind-hoof shod. Its rider in a red coat stands by the anvil on the right, watching the smith making nail-holes in a horseshoe. To the left a rider on a grey horse has its near fore-foot examined. Farther back a party of travellers are resting by the roadside. Out of the distance a lady with a parasol comes riding on a grey horse. [Pendant to 713.]

Signed in the left-hand bottom corner with the full monogram; canvas, 21 inches by 26 inches.

Engraved by Moyreau, No. 21, as "La Boutique du Maréchal."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 7 or 8.

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 79 (2502 francs, with pendant, De Lassay).

Pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 434), No. 97 (116 florins).

In the collection of Prince de Rubempré, who sold it without the pendant in 1765 (Sm.; but it is not in the sale catalogue).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1426; it was there in 1829 (Sm.).

126. A CAVALIER BEFORE A SMITHY. Sm. 353; M. 59.—On the right is a house on a rocky bank, against which is placed a ladder. Under it in a cave is a poor smithy, from which the farrier comes carrying a hammer and a horseshoe. A cavalier has dismounted and holds

his grey horse to be shod. Another horseman halts near him. On the ladder a man stands tending a vine. To the left a man lies by the roadside.

Signed in the left-hand bottom corner with the full monogram ; canvas, 26 inches by 20 inches.

Engraved by Moyreau, No. 59, as "La Grotte du Maréchal."

Acquired for Dresden through Le Leu of Paris, 1749.

In Guarienti's inventory, before 1753, No. 1561.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1446.

127. THE FARRIER.—Two horsemen with a pack-horse halt before an untidy tavern, the side wall of which abuts on a hill covered with leafless trees, while the ground floor serves as a barn. A man is tightening the saddle-girths of the pack-horse. One traveller converses with the farrier, who examines his grey horse's near hind-hoof ; the horse stands, without a saddle, facing left in the centre of the foreground, and is held by a man. The saddle and two holsters lie on the ground. The second traveller sits on horseback listening to the conversation. On the extreme right a boy is teasing a dog. Behind him at the house door a groom is engaged with two horses. To the left, beside the road, which leads past a placid stream into the open country, a beggar family are resting in a meadow. Farther back at a turn in the road a horseman is riding away.

Signed in the left-hand bottom corner with the full monogram ; canvas, 19½ inches by 23½ inches.

Purchased from Georg Finger des Raths, 1849.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No.

311.

128. THE HORSE-SHOEING.—In the foreground a farrier in a red cap is shoeing the near fore-foot of a white horse, which is held by a man ; the horse is seen from the back, foreshortened. To the right of the horse are two dogs. At the back are buildings ; two horses are under a dark archway to the left, above which is a house ; two figures stand near a lower door to the right. Foreground in shadow.

Panel, 12 inches by 9 inches.

In the collection of John Graham-Gilbert, Glasgow ; bequeathed to the city in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 1107 (old No. 548).

129. THE FARRIER. Sm. Suppl. 145.—At the door of a house on the left sits a woman with a child in her arms. In front, a man holds a restive grey horse which has nearly upset the farrier. A woman lifts a crying child from the horse's back. Two horsemen have halted ; one has dismounted from his brown horse to caress a woman who has a basket on her arm and a child at her side ; the other man is drinking. By a river to the right is an angler. An early work.

Panel, 14½ inches by 19 inches.

In the collection of Earl Beverley, 1842 (Sm.) ; purchased with the collection by Sm., 1851.

In the collection of Sir Thomas Baring.

In the collection of Sir Audley Neeld, Grittleton House.

130. THE FARRIER OF THE CAMP. Sm. Suppl. 106.—In front of an open tent to the left the farrier is shoeing the off hind-hoof of a grey horse, which faces left; a man supports the horse's hoof. A chestnut horse stands to the left, with its back to the spectator, and feeds out of a basket held by a boy. Between the two horses stands a rider, whose legs only are visible. In the centre foreground sits a woman with a child beside her. Behind her to the right sits a man. Near him stands a woman wearing a broad-brimmed hat and carrying a flat basket full of spirit bottles. A gipsy woman with a child in her arms approaches from the right. In the distance are tents.

Panel, $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Mentioned by Waagen (ii. 19).

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 63 (805 florins, Yver).

In the collection of Sir Thomas Baring.

In the Royal collection, Buckingham Palace, London, No. 122; it was there in 1842 (Sm.).

131. THE FIELD SMITHY. Sm. 69; M. 26.—To the left, in front of a ruined building overgrown with vegetation, a horseman halts in profile to the right. He converses with a woman standing at a door, with a child in her arms and another at her side. To the right a farrier and his man are shoeing the hind-hoof of a grey horse; its rider stands in front looking on, with a little page to the right behind him. From the right comes a shepherd with his flock, followed by a boy on an ass. In the middle distance, in front of the mill and near the doorway, sits a woman with a child on her lap; a man lies asleep on the ground before her. A work of the master's best period.

Signed with the full monogram; canvas, $17\frac{1}{2}$ inches by 21 inches.

Mentioned by Waagen (ii. 343).

Engraved by Moyreau, No. 26, as "Le Colombier du Maréchal."

Sales.—D'Argenville, Paris, 1766 (801 francs)—according to Sm.

J. B. Horion, Brussels, September 11, 1788, No. 71 (820 florins, Walkiers; or 1820 florins, according to Sm.).

Noel Desenfans, London, 1802 (priced at £210).

In the collection of Sir P. F. Bourgeois, London.

In the Dulwich College Gallery, London, 1892 catalogue, No. 92.

132. The Smithy.—A traveller has halted before a smithy in a hilly landscape, to have his horse shod. Beside him is a countryman on horseback. Farther away are several figures, a man, a woman and children, two of whom on the right hold a goat.

Panel, 14 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London 1884, No. 64.

In the collection of Earl Egerton of Tatton.

133. THE FARRIER'S SHOP. Sm. 123 and Suppl. 43.—The driver of a post waggon and others have halted. The farrier is examining the off fore-foot of a roan horse, while his man stands by. A woman with a child stands at the door; near her a man holds a bay horse. In the centre foreground stand a grey and a bay horse; to the right, a woman

with a child in her arms and two travellers are resting. [Probably identical with 152.]

Signed (according to Waagen) ; panel, 14 inches by $18\frac{1}{2}$ inches.

Mentioned by Waagen (Suppl. 164).

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 193.

Sale.—La Prade, Paris, April 19, 1776 (2400 francs).

In the collection of Abraham Robarts, 1829 (Sm.).

In the collection of A. J. Robarts, London.

134. THE VILLAGE SMITHY.—To the right, on slightly rising ground, stands a saddled grey horse in profile to the right, held by a rider in a yellow doublet. It is having its near hind-hoof shod. The farrier hammers in the nails ; another rider with a large hat holds the foot. In front, towards the left, are two ragged boys. To the right is a grindstone. Behind it a dark horse with its head turned away is fixed in a frame, while a groom forcibly opens its mouth. In the right middle distance is a thatched cottage. From the left a horseman comes galloping. Farther away is a man on foot. In the centre of the background is a church tower, with a windmill to the left. A very fine picture of the early period. Exceptionally clear and full of colour.

Signed in the right-hand bottom corner, on the wooden frame of the grindstone, with the full monogram ; panel, 18 inches by 28 inches.

Mentioned by Parthey (ii. 804) ; by Bredius, *Zeitschrift für bildende Kunst*, 1890, p. 192 ; and by Hofstede de Groot, *Sammlung Schubart*, p. 37.

Exhibited at Leipzig, 1889, No. 272.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 196.

In the collection of the Duke of Courland and Sagan.

In the collection of the Prince zu Hohenzollern-Hechingen, Löwenberg.

Sale.—Dr. M. Schubart, Munich, October 28, 1899, No. 85 (19,000 marks).

In the Heshuyzen collection, Haarlem.

In the collection of George Salting, London.

135. SHOEING A HORSE.—A hilly landscape with a rock on which stands a castle. In front a horse is being shod. Near it is a waggon. Panel, $13\frac{1}{2}$ inches by 12 inches.

Mentioned by Waagen (Suppl. 89).

In the collection of the Marquess of Hertford, London, 1857 (Waagen).

In the Wallace Collection, London, 1901 catalogue, No. 144.

136. A FARRIER'S SHOP WITH FOUR CAVALIERS. Sm. 58 and Suppl. 55.—Four cavaliers have halted. One holds a white horse, while two men examine its near fore-foot. To the right is a trumpeter. On the left is the smith's forge at which two men are working. Near it sits the mistress, with a child in a chair. On the right three children are walking on stilts ; one has tumbled down. [Compare 120. Possibly identical with 137.]

Panel, $13\frac{1}{2}$ inches by 16 inches.

Mentioned by Waagen (iii. 263).

In the collection of W. Lormier, 1752 (Hoet, ii. 447) ; he had acquired it from Jaques de Roore (485 florins), as noted in his store-room catalogue, December 1754, No. 343.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 329 (1205 florins, Captain Baillie for Sir James Lowther).

In the collection of the Earl of Lonsdale, Lowther Castle, No. 88 ; it was there in 1842 (Sm.)

137. Two Horsemen at the Village Smithy.—One man has dismounted from his grey horse, whose hind-hoof is being shod. Two men hold the leg, while a third looks at the horse's mouth. The smith works at the anvil ; a boy kneels by it, holding the iron. Near it stands a woman with a child. On the other side three children play with stilts ; one has tumbled down. According to the De Wit catalogue, they are playing with a little go-cart. [Possibly identical with 136.]

14 inches by 16 inches—or 12 inches by 16½ inches (Sm.).

Engraved by Beaumont, No. 10, as "Retard de Chasse."

Then in the collection of the Marquis Vastan.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 113 (406 florins).

In the collection of the Earl of Lonsdale, Lowther Castle, 1829 (Sm., who valued it at £262 : 10s.).

138. A FARRIER SHOEING A HORSE. Sm. Suppl. 264.—A winter landscape. In front of a thatched cottage, a farrier is shoeing the hind-hoof of a bright bay horse, held by a boy. The rider, in dark blue, stands near, shivering with cold. A cloaked rider on a brown horse comes from beyond a bank. On the horizon is a church tower. This is a good picture, without the usual grey horse ; it is clear and transparent, and dates from the master's early period.

Signed in the right-hand bottom corner with the early monogram ; panel, 16 inches by 16½ inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 73 (2080 florins, Roos).

In the Pescatore collection, Paris.

In the Pescatore Museum, Luxemburg ; J. P. Pescatore bequest ; 1872 catalogue, No. 71.

139. THE FARRIER'S SHOP. Sm. 287 and Suppl. 107.—To the left, in front of the farrier's shop, a grey horse is fixed in a shoeing stall. Behind it a man bends over his tool-box. To the right is another horse, seen almost from the back. Near it is a grey horse in profile to the left ; one man holds up its head, while another examines its mouth ; a third man in a blue jacket and red cap looks on. In the right foreground two boys are drawing a third on a sledge, at which a dog is barking. In the left foreground are pools. From the right middle distance comes a loaded waggon with two horses. On the road near it a woman leads a child by the hand.

Signed ; 21½ inches by 31½ inches.

Sale.—R. Norman, London, 1818 (£94 : 10s.).

In the collection of Frederic Perkins, London, 1842 (Sm.).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 53.

In the collection of Albert Lehmann, Paris.

140. THE FARRIER.—In the centre is a grey horse. [Cf. 287.]
In the collection of E. de Rothschild, Paris.

141. HORSEMEN IN FRONT OF THE FARRIER'S SHOP.—On a road in a hilly landscape, a horseman in a red cloak halts to have his horse shod at a farrier's shop, at the base of a cliff. He has dismounted and looks at a little boy who sits near the forge rubbing his eyes that smart with the smoke. While the smith makes the shoe, one man holds the horse's bridle and another lifts its near hind-hoof. In the right foreground lies a dog. On the cliff at the back is a house. A peasant on an ass rides along the road, with a man and a woman, towards the farrier's. An early work. The varnish has perished, but the picture is still in good condition.

In the left-hand bottom corner are faint traces of a monogram; panel, 16 inches by $12\frac{1}{2}$ inches.

From the collection of Count Brühl, Dresden.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1012.

142. A GREY HORSE AT THE FARRIER'S.—A work of the master's maturity.

In the collection of Count Orloff Davidoff, St. Petersburg.

142a. A Farrier's Shop.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 8 (305 florins).

142b. Halting at the Farrier's.

Sale.—Cornelis Uitenbogaart, Amsterdam, April 3, 1711 (Hoet, i. 138), No. 3 (300 florins).

142c. A Farrier's Shop.—A horse is being shod.

Sale.—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 326), No. 20 (300 florins).

142d. A Farrier's Shop.

Sale.—Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 386), No. 15 (86 florins).

142e. A Farrier's Tent.—[Pendant to 232f.]

$14\frac{1}{2}$ inches by 17 inches.

Sale.—Johan van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 453), No. 76 (255 florins, Crans).

142f. A Farrier.—With various horses and figures.

17 inches by 15 inches.

Sale.—The Hague, April 24, 1737 (Terw. 11), No. 2 (360 florins).

142g. A Farrier.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 16 (28 florins).

142h. A Farrier's Shop.—Sportsmen having their horses shod.
[Pendant to 585g.]

14 inches by 16 inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 118 (250 florins).

142i. A Farrier's Tent.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 68), No. 31 (207 florins).

142j. Shoeing a Horse.

Sale.—Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 234), No. 8 (45 florins).

143. Four Mounted Travellers halting at a Farrier's Shop. Sm. 401.—One man stands at his horse's head, while the farrier examines one of its fore-feet. Another adjusts the stirrup of his horse, which is seen from the back. The others, a lady and a cavalier, sit on their horses in the shade of a spreading vine near the house. In front are two dogs and three fowls.

Copper, 15½ inches by 20 inches.

Engraved by Picquenot as "L'Utile Précaution du Chevalier Espagnol."

Sale.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 264), No. 6 (281 florins).

143a. Shoeing a Horse.—Farther away are other horses and figures before a house.

23 inches by 20 inches.

Sale.—Amsterdam, April 16, 1750 (Hoet, ii. 288), No. 1 (450 florins).

144. The Farrier's Shop. Sm. 32; M. 53.—On the left a man sits on a restive grey horse in profile to the right. A groom holds it by the bridle, while a farrier lifts the off fore-foot. A boy with a hoop stands in front; behind him to the right leaps a barking dog. On the right and farther back the rider's comrade sits on a horse facing right; he rests his right hand on his hip and looks round at the group. A third rider has dismounted and stands on the right with his back to the spectator, holding his horse by the bridle. All three wear rich uniforms and plumed hats. In the right middle distance two peasants rest by the wayside; one has a basket on his back. A woman with a child on one arm and a basket on the other stands behind. In the distance is a village with two windmills in a hilly landscape. In the foreground are two dogs and three ducks. To the left, farther away, a horse, seen from the back, is fixed in a frame. Beyond is a tree in front of the farrier's shop; three persons in the shop are seen through the window.

Panel, 13 inches by 18 inches.

Engraved by Moyreau, 1746, No. 53, as "Le Travail du Maréchal."

A picture agreeing with this appeared in a sale, but seems, from the engraving, to be a copy and not an original.

Sale.—De Tugny and Crozat, Paris, June 1751.

145. A Farrier's Shop.—In a landscape. [Pendant to a "Heron Hunt" (601ee) in the same sale.]

12½ inches by 12½ inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 188), No. 37 (124 florins, with pendant).

145a. A Farrier's Shop.—With horses and figures in a landscape.
13½ inches by 13½ inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 188), No. 38 (42 florins 10).

145b. A Farrier's Shop.—With horses and figures.
16 inches by 20½ inches.

Sale.—P. van Dorp, Leyden, October 16, 1760, No. 39 (6 florins 10).

145c. A Farrier's Shop in a Camp. Sm. 64.—Horses and figures.
Panel, 19 inches by 15½ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 447); in his store-room catalogue of December 1754, No. 349.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 336), No. 335 (335 florins).

145d. A Farrier's Shop.—A horse is being shod.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764, No. 158.

146. A Farrier's Shop.—In front of a farrier's shop is a loaded waggon. The horses have been taken out; one is being shod. Farther away are a horseman and other figures, and accessories.

Canvas, 28 inches by 21½ inches.

In the collection of A. de la Court van der Voort, Leyden.

Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766, No. 62 (450 florins, Diodati).

147. The Camp Farrier.—In the foreground of a hilly landscape, in front of a cave serving as forge, a farrier is shoeing a horse, held by a man. The rider looks on. A man on an ass comes riding down a hill; farther away are other figures.

Panel, 15½ inches by 13 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 103 (14 florins, Fouquet).

148. Horseman at a Farrier's Shop. Sm. 83.—To the left is a cottage. A horseman halts to drink a glass of wine, which a woman hands up to him. Nearer the front a boy holds a horse which two farriers are shoeing, while the rider looks on. Near the house is a hill with trees. On the road a man is coming down the hill. To the right are a river and a watermill, with an angler. Under the trees on the hill sit a man and a woman with a child.

Canvas, 28 inches by 30 inches.

Sales.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 63 (800 florins).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 276 (1000 florins, A. van den Bogaerde).

148a. A Farrier shoeing a Horse.—With other figures.
Canvas, 14 inches by $16\frac{1}{2}$ inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, No. 35.

149. The Farrier's Shop.—A hunting party has halted. On the left a dappled-white horse is being shod. Near it, a man is fastening a carpet-bag on the saddle of his grey horse. Farther away are a man and woman on brown horses. The farrier's man stands at the door of the shop. There are two dogs and three fowls. In the right middle distance are a man resting and another man standing up, with two hares on a stick and two dogs near him. In the background is a man on an ass in a fine landscape.

Panel, $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Van der Mark, Amsterdam, August 25, 1773, No. 370 (965 florins, Van Damme).

150. A Farrier's Shop. Sm. 25.—In front a boy holds a white horse, while the farrier shoes it. Near him stands a child. Beyond is the shop, in which a man works at the anvil.

Panel, $12\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Paillet, Paris, 1777 (1000 francs).

151. A Farrier's Shop.—In front are three horses. One is being shod, while its rider looks on. Farther away are other figures. To the right is a cliff, in a cave at the foot of which a man is working at the forge. To the left is a plain with figures and animals.

Panel, 13 inches by 14 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 5 (800 florins, Spruyt for Bryan).

152. Halting at the Farrier's. Sm. 185.—Numerous figures and horses. In the right foreground is the door of a farrier's shop, at which a post-waggon with two horses has stopped. A traveller has his horse's hoof examined. To the left sit four people, eating and drinking. [Probably identical with 133.]

Panel, 14 inches by $18\frac{1}{2}$ inches.

Sale.—De Clesne, Paris, December 4, 1786 (5000 francs).

153. The Country Farrier.—Sm. 162.—A cavalier is having his horse shod. One man holds the horse's hoof, while the farrier is about to hammer the nails. A boy holds the horse's head. Farther off are a man and a negro woman begging.

Panel, $11\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Coclens, Paris, February 9, 1789 (1300 francs).

154. A Farrier's Shop.—In a landscape, beside a cottage, a cavalier holds a saddled grey horse while a farrier shoes it. In the centre a lady on a brown horse is giving money to a beggar carrying a child. At one side a sportsman is shooting birds; here, too, is another horseman.

Canvas, 15 inches by $15\frac{1}{2}$ inches.

Sale.—J. Pekstok, Amsterdam, December 17, 1792, No. 108.

155. A Farrier's Shop. Sm. 68.—Eleven figures and six horses. To the right is an old vaulted building at which two cavaliers with a groom have halted, to have one of their horses shod. A man holds the horse while the farrier shoes it.

Canvas, 19 inches by 23 inches.

In the collection of Noel Desenfans, London, 1802 (priced at £136 : 10s.).

155a. A Farrier's Shop.—A horse is being shod. Four figures, a horseman and a crouching dog.

Sale.—Amsterdam, May 24, 1815, No. 7 (18 florins 10, Hulswit).

155b. A Farrier.—By Wouwermann, or in his manner.

Sale.—J. Z. S. Prey, Rotterdam, October 7, 1816, No. 60.

155c. A Village Farrier's Shop.—A horse is being shod in front of the shop; various horsemen and a trumpeter.

Canvas, 15½ inches by 18 inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 135 (37 florins, Lamme).

155d. A Farrier's Shop.—In front of a farrier's shop two men are busy with a horse in a frame. A grey horse is being shod in the centre. A well-dressed man stands near a brown horse, beside which is another horse. Beyond are sportsmen and an old bridge.

Panel, 14 inches by 16 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 197.

156. A Farrier's Shop. Sm. 156.—In front a peasant is having a white horse shod, while a child looks on. In the shop a man works at the forge. In the foreground is a little pool of water; in the distance are houses and a church spire.

Panel, 17 inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 103.

Sales.—Abbé de Gévigny, Paris, December 1, 1779 (861 francs).

Dubois, Paris, March 31, 1784 (884 francs).

Robert de St. Victor, Paris, November 26, 1822 (2610 francs).

157. A Farrier's Shop.—In front a saddled horse is being shod. One soldier stands near; another sits on his horse. Beyond is a horse in a frame. At the back are a loaded waggon with two horses and a mounted trooper.

Canvas, 14 inches by 16 inches.

Sale.—J. Roelofs, Amsterdam, May 8, 1824, No. 164 (320 florins, Westenburger).

157a. A Farrier's Shop.—In front, a grey horse is being shod. Near it are a trumpeter and other soldiers. A fine background.

Canvas, 15½ inches by 17 inches.

Sale.—J. R. van Breuklerwaert, Amsterdam, May 10, 1824, No. 17.

158. A Farrier's Shop. Sm. 161.—In front a boy holds a white horse, which two men are shoeing. A soldier with a cuirass stands beside another horse and watches them. Another soldier is also waiting. Near the house a woman and two children watch two men fastening a restive horse in a frame. In the foreground are a dog and some fowls. Farther back, near a ruined castle, are sportsman and dogs. [Pendant to 774.]

Panel, $12\frac{1}{2}$ inches by 15 inches.

Sales.—Lebœuf, Paris, April 8, 1783 (6101 francs, with pendant).

B * * *, Paris, 1827 (8000 francs, separately, De la Hante).

159. A Farrier's Shop in a Camp.—Near a tent, a farrier is shoeing a horse, while the rider looks on. Near him are two horses, ridden by a soldier and by a woman with a child in her arms. There are many other figures, including a pair of lovers, and festive people round a fire. Farther back soldiers are seated on the ground, playing cards. In the distance is the camp. [Possibly identical with 163.]

Panel, $13\frac{1}{2}$ inches by 16 inches.

Sales.—J. F. Beschey, Antwerp, August 21, 1786, No. 6 (831 florins, Beeckman).

B. Beeckman, Rotterdam, June 9, 1828, No. 28 (230 florins, Lamme).

160. A Farrier shoeing a Horse. Sm. 367.—A barren landscape. Under high rocks on the right is a cave serving as a farrier's shop. In front of it three cavaliers have halted. Two have dismounted. One of their horses, standing in the centre and in profile, is having its near fore-foot shod; a man holds its head, while the rider stands by. Near him are a child with a broom and a sleeping dog. To the left of the farrier are a man and a horse, seen from the back. In front are a dog and some hens. On the opposite side and farther away a man and woman are resting, and a man and boy descend a hill. In the distance is a shepherd with his flock. "An excellent little picture" (Sm.).

$13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—F. van de Velde, Amsterdam, September 7, 1774, No. 113 (700 florins, Wubbels).

In the collection of Philip Lake Godsall, London, 1829 (Sm.).

161. A Farrier's Shop.—Men are shoeing a grey horse, held by a boy, in front of a farrier's shop. Near them are two riders, one standing by his horse, the other mounted. A farrier, assisted by another man, is giving a drench to a sick horse which is in a frame. In the shop a man is working at the anvil. There are four other figures in the background, at the end of a bridge near the walls of a fortified town. There are dark clouds in the sky.

Panel, 12 inches by $13\frac{1}{2}$ inches.

Sale.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 174.

161a. The Farrier.

Panel, 8 inches by 6 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 732.

161b. The Farrier's Shop.—In front of a farrier's shop, a horse stands in a frame. Near it are two other horses, a peasant and a boy. In front is a girl with two fowls and a dog.

Panel, 16½ inches by 14½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 416.

161c. The Farrier's Shop.—Near a house in the foreground of a hilly landscape, a grey horse is having its fore-foot shod. Behind it, a boy on a brown horse converses with a girl standing beside him. Farther away is a loaded waggon.

Panel, 16½ inches by 24 inches.

Sale.—Rotterdam, August 9, 1842, No. 74.

162. A Farrier shoeing an Old Horse. Sm. 168 and Suppl. 60. —At the entrance to a rocky grotto, serving as forge and dwelling, a farrier examines the hoofs of an old white horse which is held by a boy. A peasant looks on. Two smiths are forging a horseshoe at the anvil. The farrier's wife sits dozing beside her child's cradle, outside her dwelling. On an uphill road, farther back, is a waggon drawn by four (or, as Sm. says, two) horses; a man is pushing it from behind. To the left is a view over open country.

Panel, 13½ inches by 12½ inches.

Sales.—Jan Tak, Soeterwoude, September 5, 1781, No. 8 (1500 florins, Hoefnagel).

Van Leyden, Paris, September 10, 1804 (2400 francs).

Chevalier Sébastien Erard, Paris, April 23, 1832, No. 171 (5700 francs).

Martini, Paris, March 23, 1844, No. 37.

162a. The Farrier's Shop.—A farrier is shoeing a horse in front of a cottage. Near him are a peasant and a boy.

Panel, 12 inches by 10½ inches.

Sale.—A. de Beurs Stiermans and others, Rotterdam, April 23, 1845, No. 145 (87 florins, Woodin).

162b. Travellers halting at a Farrier's Shop.

Sale.—Sir H. Bruce, London, June 29, 1849 (£199 : 10s., Low).

162c. The Farrier.

Engraved.

Sale.—Bertrand, Paris, November 13, 1855, No. 187.

163. A Cavalier and a Lady halting at a Farrier's Shop. Sm. 269.—A cavalier on a grey horse and a lady halt in front of a farrier's shop, where a grey horse is being shod. There are various other figures, with fowls and two pigs lying down. Behind the shop are ruins, and distant hills. Rather dark. "A beautiful landscape painted in the artist's grey manner" (Sm.). [Possibly identical with 159?]

Panel.

Mentioned by Waagen (Suppl. 236.)

Sale.—General Craig, London, April 18, 1812 (£350, Marquess of Hertford for the Earl of Harrington).

In the collection of the Earl of Harrington, Harrington House, London, 1857 (Waagen).

163a. A Grey Horse at the Farrier's Shop.

In the Motz collection, Bremen, 1863 (Parthey, ii. 805).

163b. Two Horsemen at the Farrier's Shop.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 804).

163c. A Farrier's Shop.

Signed with the monogram ; panel, 15½ inches by 13½ inches.

In the Mestern collection, Hamburg, 1863 (Parthey, ii. 805).

163cc. A Farrier's Shop.—A distinguished company halt in front. Signed ; panel, 13½ inches by 16 inches.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 129.

163d. Figures in Front of a Camp Farrier's.

Sale.—J. Harris, London, 1872 (£320 : 5s., Brown).

163e. Ladies and Cavaliers at the Farrier's Shop.

13½ inches by 19 inches.

Sale.—H. A. J. Munro, London, June 1, 1878 (£315, Butler).

164. HORSEMEN AT THE FARRIER'S SHOP.—One man is having his horse shod. To the left is a woman with an infant. To the right children are playing with stilts.

Canvas, 15½ inches by 18 inches.

Exhibited by Rupprecht, Munich, 1889, No. 84.

164a. A Farrier's Shop.—Cavaliers on horseback and peasants carousing.

Canvas, 19 inches by 25 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 107.

165. The Farrier.—On the high bank of a broad river, near a house with lighted windows, are three cavaliers. One is having his horse shod ; another jests with the maidservant. Evening.

Signed ; canvas, 15 inches by 19½ inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 216.

166. At the Camp Farrier's.—In an open space before a large tent with banners, several horsemen have halted. One has dismounted to have his horse shod. To the left is a group of men throwing dice. There are large buildings on a high hill in the distance.

Signed with the full monogram ; panel, 12 inches by 16 inches.

Sale.—Anrep-Elmpt, Cologne, June 5, 1893, No. 109.

167. A FARRIER SHOEING A SOLDIER'S HORSE.—A trumpeter and another man stand near. Beyond is a country waggon.

12½ inches by 16 inches.

Sale.—Dittmar van Vliet and others, Berlin, May 4, 1897, No. 53.

168. THE FARRIER'S SHOP.—A cavalier has dismounted in front of the farrier's shop to have his grey horse shod. The horse, held by a boy with his back to the spectator, stands in profile to the right. The farrier, wearing a red cap, is busy with a hind-hoof. At the back are three men round the forge. To the right is a horseman. In the left distance is the mouth of a river with sailing-vessels. A good picture of the early period.

Signed in the left-hand bottom corner with the early monogram ; panel, 17 inches by 16½ inches.

Sale.—Eduard Kums, Antwerp, May 17, 1898, No. 137 (5600 francs, Arnold and Tripp).

168a. The Farrier.

Panel, 11 inches by 14 inches.

Sale.—Lord Leigh and others, March 25, 1899, No. 117.

168b. Horsemen at the Farrier's.

17 inches by 23 inches.

Sale.—London, March 26, 1902, No. 32.

168c. Shoeing a Horse.

Panel, 11½ inches by 9 inches.

Sale.—London, July 21, 1902, No. 138.

168d. Figures at the Farrier's Shop.

Panel, 5½ inches by 7½ inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 94.

168e. Horses and Figures at the Farrier's Shop.

Panel, 12½ inches by 15 inches.

Sale.—Watling and others, London, January 25, 1904, No. 107.

168f. At the Farrier's Shop.—Figures, horses, and a waggon.

15½ inches by 20 inches.

Sale.—W. J. Farrer and others, London, March 16, 1907, No. 114.

169. Three Cavaliers halting at a Farrier's Shop. Sm. 288.
—One cavalier has dismounted and holds his horse while two men examine a hind-hoof. Another cavalier stands by his horse's head, looking on. At the other side a woman sits on a bank with a child in her lap and another at her side. Beyond her are a loaded waggon and travellers.

Described by Sm. from an engraving by Visscher.

170. A MARE AND A STALLION IN FRONT OF A HOUSE.—Near a house, the corner of which with a pigeon loft is seen to the left, are two restive horses. A red-and-white spotted stallion rears up behind a brown mare, which kicks out behind, having broken a rope

round her fore and hind feet. Two peasants on the left, who hold the mare by the bridle, are laughing at her. In the right middle distance a peasant points out the horses to a man milking a goat. [Pendant to 82, also in the Moltke collection.]

Signed with the monogram ; panel, 15 inches by $13\frac{1}{2}$ inches.

A copy of the two Moltke pictures—this and 82—united into one, with a false monogram, is in the Wachtmeister collection, Wanas.

Sale.—(Probably) Amsterdam, July 4, 1785, No. 41 (25 florins, Fouquet).

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 88.

171. A MARE AND A STALLION IN FRONT OF A STABLE (or, Restive Horses). Sm. 465 and Suppl. 222.—In front of a stable in which two horses stand at the manger, a grey stallion is rearing up and a brown mare is kicking. A groom holds the stallion by a long cord, assisted by a horseman with a stick. A frightened boy has fallen down ; a woman with a child runs away. Farther back are two horsemen. Another horseman with upraised stick comes forward from the right background.

Panel, 17 inches by 14 inches.

Sale.—G. van der Pals, Rotterdam, August 30, 1824, No. 46 (2615 florins, Loef).

In the Rombout collection, Dordrecht, 1829 (Sm.).

Sale.—W. A. Verbrugge, The Hague, September 27, 1831, No. 71 (2650 florins, Brondgeest).

Imported into England by Chaplin, who sold it to Brook Greville, who exchanged it with Sm. for another picture.

Afterwards in the collection of Charles Brind.

Again in the possession of Chaplin, who sold it to E. Le Roy, Paris, before 1842.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 141 (15,000 francs, Laneuville for Dutuit of Rouen).

In the collection of the late Maurice Kann, Paris.

171a. Rearing Horses.

$8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Herman Schuurman, Rotterdam, April 2, 1739 (Hoet, i. 572), No. 9 (31 florins, according to Hoet ; but 50 florins, Willem van der Pot, according to the sale catalogue).

171b. A Stallion leaping.—Fine landscape.

Panel, 17 inches by 15 inches.

Sale.—De Neufville, Amsterdam, June 19, 1765, No. 114 (170 florins).

171c. Cows, Horses, and Figures.—A brown cow in profile to the right. Behind it a boy on a dark-brown horse stands out dark against the sky. Farther away are a white dog, an ass, and a cow. In the right foreground is a boy in blue facing right. The figures relieved against the sky and the patch of white formed by the dog are characteristic of Philips, but the execution rather suggests the hand of his brother Pieter.

In the Czartorisky Museum, Cracow.

172. TWO GREY HORSES, AN ASS, AND SOME SHEEP.—To the right are a cottage and a tree, with a shepherd asleep, a woman with a child and a dog. To the left is a shepherd with his flock. Genuine but unimportant.

Signed with the early monogram ; panel, 14 inches by 16 inches.

Mentioned by Parthey (ii. 809).

In the Mannheim Museum, 1900 catalogue, No. 200.

173. TWO HORSES AND TWO ASSES.—On a hill, seen against the clear sky. A man in a red jacket waters a grey horse at a stream. On the farther bank are a horseman and a man driving two pack-mules. The figures are full of colour. A very fine early work.

Signed with the monogram ; panel, $10\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 563.

In the collection of Adolphe Schloss, Paris.

174. HORSES IN A PASTURE (or, Stallions and Brood Mares). Sm. Suppl. 36.—On the right are a number of horses, some of them lying down on a river-bank. In the centre a groom on a brown horse holds the bridle of a dun-coloured mare, which kicks out at another horse. In the foreground a little boy leads a restive goat. Farther right, near two trees, sits a woman with a child ; near her are a little girl with a pewter pot on her back, a boy holding a goat by the horns, and another boy busy with a pot of food. To the left are bathers ; one has left the water, another is entering it, the third stands on the bank near a barking dog. In the centre of the distance is a range of hills ; to the left is a village with a church. Of the mature period. "This is a clear and beautiful picture" (Sm.).

Signed in the right-hand bottom corner with the full monogram ; panel, $26\frac{1}{2}$ inches by 33 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1018 ; it was there in 1842 (Sm., who valued it at £500).

175. THREE HORSES IN A MEADOW. Sm. 299.—In the centre lies a grey horse. A dun-coloured horse stands behind it ; a brown horse grazes in front. To the right, at some distance, a woman sits on the grass near a sleeping man. To the left is a fence supported against withered trees ; in the distance is a hill.

Signed in the left-hand bottom corner with an indistinct monogram, which seems to be that of the mature period ; panel, 16 inches by $13\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 806).

In the Reber collection, Basel.

In the collection of Count Fries, Vienna.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 7 (535 florins).

In the Hoser collection, Prague.

In the Rudolfinum, Prague, 1889 catalogue, No 737.

175a. Herdsman with Cows and Horses.

Sale.—Jean Walran Sandra, Middelburg, August 3, 1713 (Hoet, ii. 373), No. 146 (8 florins).

175b. Horses and Cattle in a Landscape.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 194), No. 13 (140 florins).

175c. Three Horses, Cows, and Sheep.

Canvas, 13½ inches by 13½ inches (? oval).

Sale.—N. L. de Wael, Antwerp, May 9, 1769, No. 23 (22 florins, Knijff).

175d. Two Horses and Cattle in a Meadow.—In the foreground a grey horse stands up and a brown horse is lying down. Farther back sits a herdsman with his dog. To the left are sheep and goats. A hill with two trees on the top bounds the horizon on this side. To the right is an extensive plain.

Panel, 13½ inches by 10 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 135.

Sales.—Van Schorel, Antwerp, June 7, 1774, No. 84.

Lefèvre, Paris, February 22, 1883 (3000 francs).

176. A Horse and Three Asses.—A greyish-white horse, strongly illumined by sunlight, stands on the bank of a stream flowing between high hills. In the shadow of the hills are a horseman and another man with a dog seen from the back. In the distance, on the slope of the hill, are three asses, one standing and two lying down.

Panel, 11 inches by 8½ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 124 (131 florins, Coljer).

177. Three Horses in a Meadow. Sm. 174.—In the foreground at the foot of a dyke three horses graze near an old tree. Farther right two men, a woman nursing a child, and a dog are resting. A man with a pack walks along the top of the dike. A waggon full of people stops at an inn. On the right lie three sheep. In the background is a large sheet of water resembling the Y. The horse nearest the front is most strongly lighted.

Panel, 13 inches by 16 inches.

Sales.—F. van de Velde, Amsterdam, September 7, 1774, No. 112 (1005 florins, Keizer).

P. Locquet, Amsterdam, September 22, 1783, No. 425 (900 florins, Yver).

177a. Horses, Sheep, and Goats.—The animals are resting near a group of men drinking under a tree.

In the Motz collection, Bremen, 1863 (Parthey, ii. 809).

177aa. A Grey Horse and Sheep Watering.—A grey horse and three sheep have come to drink at a stream flowing at the base of a lofty hill. A horseman in a red cloak and a pedlar follow a road on the top of the hill past a wooden hut. Near the hut three sheep rest beside two

leafless willows. In the left middle distance is an angler ; farther away is a sailing-boat.

Signed on the right with the monogram ; canvas, 19 inches by 21 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 562.

177b. Peasants with Cattle.—At the foot of a rocky hill three peasants and a woman rest near their cattle. On the slope are a cottage and four horses.

Signed with the monogram ; panel, 18 inches by 17 inches.

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 203 (380 florins).

178. A HORSE FAIR.

Mentioned by Parthey (ii. 813).

In the Schloss Luisium, near Dessau.

179. A HORSE-FAIR. Sm. 338 ; M. 37.—Under trees on rising ground to the left stand horses for sale. In the foreground is a lively crowd of people and horses. A rider on a grey horse curvets to the right ; a rider with a red cap has taken a boy up behind him. A cavalier and lady look on at the grey. On the right two men examine a horse's mouth. In the foreground are two men, an old woman making pancakes, and two children looking on. In the right middle distance is a river with boats and bathers. Beyond it is a village with a church and the booths of a fair.

Signed in the left-hand bottom corner with the full monogram in upright Roman lettering ; canvas, 24½ inches by 30½ inches.

Engraved by Moyreau, No. 37, as "Les Maquignons à la Foire," 1739.

In the collection of the Duc d'Orléans, Paris, 1739.

Hübner wrongly states that it was bought in 1710 at Antwerp for the Dresden Gallery. It seems to be first mentioned in Guarienti's inventory (before 1753), No. 1676.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1418.

180. A HORSE FAIR. Sm. 470 ; and Suppl. 225.—An open place before a town which stands beside a river in the middle distance. In the centre foreground two mounted cavaliers look at a horse held by a man. Both are in profile to the right. The cavalier in front turns back towards a cavalier and a lady who stand behind him. Farther left are some children with drums and trumpets, and a little child in a goat-carriage, with the mother walking beside it. Behind them is a tree in front of a booth. In the middle distance are a cavalier and lady on a grey horse. Farther back is a crowd at the fair, thronging the booths. A performance is being given on a rough platform. In the immediate centre foreground a little boy runs with a white dog. To the right a man and woman are resting. Behind them is a watering-place for horses, with two bathers in the water and boats.

Canvas, 27 inches by 32 inches.

Mentioned by Waagen (ii. 18).

Exhibited at the British Gallery, London, 1826-27.

To judge from the size and the very scanty description in the catalogue, it is probably the other "Horse Fair" (181) that came from Kassel, and not this one as is assumed by Sm. and also by W. Bürger in his catalogue, published in the *Revue Universelle des Arts*, viii., for November 1858.

In the Royal collection at Buckingham Palace, London, No. 94; it was in that collection in 1829 (Sm., who valued it at £577 : 10s.).

181. A HORSE FAIR. Sm. Suppl. 93.—An open place with tents and booths to right and left in the middle distance. In the left foreground is a group of six horses. The foremost to the left lies down. To the next a man gives fodder. The bridle of the third is held by a horseman, at whose side rides another man. Two men are examining the mouth of a grey horse in the centre. In front a man sits on the ground, eating. To the right a woman pushes a wheelbarrow. A boy and a dog watch a man on a restive grey horse which kicks out behind, while a man behind lashes it with his whip. To the right a mounted cavalier and lady converse with a stout officer on foot. Behind him to the right is another lady. In the right middle distance is a row of trees lining a road, with houses beyond. Heavy rain-clouds in the sky. "This capital picture is painted in the artist's most esteemed manner, and is in every respect an admirable example." [Compare 180 and 203.]

Signed in the right-hand bottom corner with the full monogram; canvas, 20½ inches by 29 inches.

Mentioned by Waagen (ii. 19).

In the Kassel Academy, 1783 inventory, No. 93.

In the Malmaison collection.

In the Royal collection at Buckingham Palace, London, No. 118; it was in that collection, 1842 (Sm.).

182. A HORSE FAIR. Sm. 106; M. 9.—In the foreground two cavaliers watch a grey horse ridden by a man. A groom in red lifts up the near fore-foot of the horse, which stands in profile to the left, and converses with the rider about it. Behind, to the right, is an inn; at the door, in front of an almost leafless tree, a cavalier and a lady on horseback have halted. Peasants sit drinking and gambling at a table. In the left middle distance another groom leads a brown horse in front of two cavaliers. At the back are numerous horses and people in front of tents. In the left distance a road leads to a village; along it comes a waggon with four horses. In the immediate left foreground sit a beggar and a woman. "A little dark in colour" (Sm.) [Pendant to 53.]

Signed on the left at foot with monogram; panel, 20 inches by 18 inches.

Mentioned by Waagen; and by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194-5, 381.

Engraved by Moyreau, No. 9, in 1737; and in the Choiseul Gallery, No. 72.

In the collection of the Chevalier Halléc, 1737.

Sales.—Duc de Choiseul, Paris, 1772 (20,000 francs, with pendant).

Prince de Conti, Paris, April 8, 1777 (19,800 francs, with pendant).

Duruey, Paris, June 21, 1797 (4601 francs).

J. A. Brentano, Amsterdam, May 13, 1822, No. 372 (4010 francs).

In the collection of Baron J. G. Verstolk van Soelen, 1829 (Sm., who valued it at £450); the collection was bought as a whole, 1846, by Thomas Baring, Humphrey Mildmay, and Lord Overstone.

In the collection of Thomas Baring, London, 1847.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 147.

183. THE HORSE FAIR. Sm. 13, Suppl. 6; M. 18.—An open landscape, with a river in the middle distance flowing from hills at the back. In front are about twenty-four horses and fifty figures. To the right is a coach with four fine greys. In front of it are a grey horse, and a bay with a man and boy on its back. Near these are four horses. A cavalier and lady, with others, watch a horse which a groom and his master are showing off; a rider on a black horse also looks on. Near the rider, a mare is lying down and her foal stands up; a boy approaches them. On the left a cavalier on a cream-coloured horse is near two spirited greys, one of which kicks out, while a man, woman, and boy run away. Beyond is an open space, full of men and horses, receding to the river-bank, along which are houses and tents under trees. Of the master's grey, mature period. "This picture is painted throughout with great care and delicacy, in what is termed the last manner of the master, remarkable for the prevalent grey or silvery hues of colouring" (Sm.).

Signed; panel, 25 inches by 34½ inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 65; by Ch. Blanc, *Le Trésor de la Curiosité*, i. 8, 149, and ii. 196, 425; and by Waagen, Suppl. 89.

Engraved by Moyreau, No. 18.

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 87 (2001 francs, Comte de Clermont).

Gaignat, Paris, December 1768 (14,560 francs).

Robit, Paris, May 21, 1801 (16,150 francs).

In the collection of the Duchesse de Berry, 1829 (Sm., who valued it at £1260).

Exhibited for private sale in the collection of the Duchesse de Berry at Christie's, London, 1834 (priced at £2000, but not sold).

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 47 (35,600 francs—or, according to Sm., 37,380 francs).

Baron von Mecklenburg, Paris, December 11, 1854, No. 29 (80,000 francs, with pendant—according to MS. note by Sm.); it was in this collection in 1842 (Sm.).

In the collection of the Marquess of Hertford, London.

In the Wallace collection, London, 1901 catalogue, No. 65.

184. THE HORSE FAIR. Sm. 416.—An open field, bounded on the right by cottages and a church, and in the distance by sandhills. In the left foreground sits a woman with a child on her lap. Another woman stands near, driving away two dogs with a whip. Children are near her. In the centre are eight horses. One has a rider; two are lying down. Farther right in the middle distance are two horsemen near tents, with horse-dealers. There are others in the background, where is seen the village of Valkenburg. "This picture may justly be classed among the master's choicest productions; it is painted in his third

manner, clear in tone and exquisite in the detail" (Sm.). [Compare 188c, d.]

Canvas, 23 inches by 26 inches.

Mentioned by Waagen (ii. 168).

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 21.

In the Valkenburch collection (Sm.).

Sale.—Capello, Amsterdam, May 8, 1767, No. 80 (1400 florins—or, according to Sm., 1075 florins).

Purchased by Earl of Grosvenor, 1807, from William Ellis Agar (Sm., who valued it in 1829 at £630).

In the collection of the Duke of Westminster, 1888 catalogue, No. 23.

185. **A HORSE FAIR.** Sm. 289.—A horse fair is being held in front of an inn. A groom sits on a white horse which kicks out behind; near it stands a young man with a whip. Two gentlemen, near whom is a boy with a dog, watch the horse. Farther away is another horseman. To the right, in front of the inn, stands a peasant with two horses; other peasants sit round a table under a vine trellis. To the left sits a woman selling fruit, with a horseman and other people. In the distance is a village with a crowd in the street. Of the middle period.

Signed with the monogram; panel, 16 inches by 20½ inches.

Sales.—Widow of W. Valckenier, born Hooft, Amsterdam, August 31, 1796, No. 49 (1350 florins).

Madame Le Rouge, Paris, April 27, 1818 (15,000 francs).

In the Valedau collection, Paris, 1829 (Sm.).

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 802.

186. **A Horse Fair.**—Near a village, people are merrymaking near tents under trees. In the foreground stand five horses and a foal; two of them are greys. Two other horses are lying down. In the centre sits a peasant on a horse whose mouth another man is examining. Near a tent to the right are two persons of rank on horseback. To the left sits a peasant woman nursing a child, while her three older children play with a dog. From the distance comes a peasant with a load on his back. Above the houses rises a church-tower. Blue sky with grey clouds.

Signed with the monogram; canvas, 18½ inches by 24½ inches.

In the collection of Jules Porgès, Paris.

187. **A PEASANT LEADING A GREY HORSE IN FRONT OF A CAVALIER.**—Four figures. Genuine but unimportant. [Compare 92.]

Panel, 9 inches by 11½ inches.

Mentioned by Parthey (ii. 805).

Brought from Ludwigsburg in 1843 as the work of an unknown painter.

Possibly identical with No. 1008, in the 1767 inventory of Ludwigsburg, ascribed to Querfurt.

Eisenmann attributed it to Querfurt; Bredius called it "a German pasticcio"; Bode thought it a copy of a picture in the Liechtenstein Gallery, Vienna, probably No. 432 in the 1885 catalogue (92).

In the Stuttgart Museum, 1907 catalogue, No. 285.

188. A HORSE FAIR.—A hilly landscape. In the right of the middle distance is a village. Towards the front in the centre two piebald horses lie on the sandy ground. To the left a horseman, whose own bridle is held by a man, holds a grey and two other horses by their bridles. Farther back to the right are two other horsemen. In the immediate left foreground sits a woman with two children. There are two dogs towards which a boy is running. To the right is a little girl. [Compare 203c.]

Signed on the left at foot with a false monogram added later; canvas, 18 inches by 24 inches.

In the Adamovics collection, 1856 catalogue, No. 244.

In the collection of the Baroness August Stummer von Tavnok (Winter Gallery), Vienna, 1895 catalogue, No. 194.

188a. A Horse Fair.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 99), No. 8 (345 florins).

188b. A Horse Fair.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362, No. 88 (10 florins).

188c. The Valkenburg Horse Fair.—Very fine. [Compare 184.]

Sale.—Jean Walran Sandra, Middelburg, August 3, 1713 (Hoet, ii. 373), No. 147 (25 florins).

188d. The Valkenburg Fair.—With horses and cattle. Numerous figures. [Compare 184.]

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 222), No. 24, (250 florins).

188e. A Great Horse Fair.

24 inches by 25½ inches.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741 (Hoet, i. 40), No. 110 (631 florins).

188f. A Horse Fair.—Racing, with many horses and figures.

21 inches by 30 inches.

Sale.—Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 186), No. 1 (2125 florins).

188g. A Horse Fair.

17 inches by 20 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 64.

Sale.—De Tugny and Crozat, Paris, June 1751 (295 francs).

188h. A Horse Fair.—With numerous horses. [Compare 188j.]
Canvas, 23 inches by 24½ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 447); in his store-room catalogue of 1754, No. 355 (priced at 770 florins).

188i. **A Village Merrymaking and Horse Fair.**—With many figures. [Pendant to 1165r.]

Canvas on panel, 27½ inches by 27 inches.

Sale.—Pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 434), No. 98 (87 florins).

188j. **A Horse Fair in a Landscape.**—[Compare 188h.]

Sale.—Pieter Leendert de Neufville, Amsterdam, June 19, 1765 (Terw. 477), No. 113 (1150 florins).

189. **A Horse Fair.** Sm. 114.—About forty figures and ten horses.

Canvas, 22 inches by 24 inches.

Sale.—Comte Dubarry, Paris, November 21, 1774 (3230 francs).

189a. **A Horse Fair.**—[Pendant to 814.]

Engraved.

Sales.—London, 1782 (£37 : 6s.).

C. Armstrong, London, 1783 (£31 : 10s.).

190. **A Horse Fair.**—On an open square in a country town. In front a groom sits on a grey horse which is kicking.

Canvas, 25 inches by 31 inches.

Sale.—Amsterdam, July 4, 1785 (29 florins, Martins).

191. **A Merrymaking and Horse Fair.**—Numerous horsemen. Other men lead unsaddled horses. Another man rides into the watering-place, where men are bathing. A juggler has a crowd round him. In front a cavalier and lady are noticeable. There are children with a goat-carriage; others are playing games. Booths with a crowd in front, waggons, beggars, and the like, fill the scene. [Possibly identical with 200.]

Sales.—(Possibly), S. Fokke, Amsterdam, December 6, 1784, No. 1.

Amsterdam, June 26, 1799, No. 8 (2600 florins, Delfos).

192. **A Horse Fair.** Sm. 113.—More than thirty horses and a hundred and fifty figures. An open country, with houses here and there, and a river on which are boats. In the left foreground is a quack doctor at his stall surrounded by countrymen and women.

Canvas, 26 inches by 31 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 247 and ii. 205.

Sales.—Comte Dubarry, Paris, November 21, 1774 (6000 francs).

Tronchin des Délices of Geneva, Paris, Germinal 2, 1801 (4060 francs, Constantin).

Cumberland, in his catalogue of the King of Spain's collection at Madrid, mentions a capital picture of this subject.

192a. **A Horse Fair.**

Sale.—Richard Halse, London, March 21, 1806 (£31 : 10s., Marquess of Breadalbane).

193. **A Merrymaking and Horse Fair.**—Numerous persons on horseback or on foot. Tents and trees.

Signed with the full monogram; canvas, 21 inches by 29 inches.

Sale.—Antwerp, May 12, 1806, No. 10 (150 florins, Boy).

193a. **A Horse Fair.**

Signed and dated 1638; 36 inches by 33 inches.

Sale.—Langston, London, 1809 (£168).

194. **The Little Horse Fair.** Sm. 26; M. 33.—A landscape with picturesque buildings in the middle distance. To the left is a pond, in which a man is watering two horses. The right side is filled with figures and horses. Three horses stand round a trough into which a man puts hay, while a fourth lies down in front. A cavalier is bargaining with a dealer for a grey horse standing near. "Of excellent quality" (Sm.). [Pendant to 821.]

Panel, 14 inches by 18 inches.

Engraved by Moyreau, No. 33, as "La Petite Foire aux Chevaux."

A copy by B. Gaal was in the sale—Rotterdam, April 25, 1817, No. 47 (150 florins, Durselen).

In the collection of P. de Carignan, Paris, 1738.

Sales.—Marquis de Brunoy, Paris, December 2, 1776 (6600 francs, with pendant, Dubois).

Beaujon, Paris, April 25, 1787 (4850 francs, with pendant).

Coclens, Paris, February 9, 1789 (2351 francs, alone).

In the Louvre, Paris, 1829 (Sm.); valued by the experts, 1816 (6000 francs); but it cannot be identified with any picture now in the gallery.

195. **A Horse Fair.** Sm. 266.—In a large public place.

Sales.—John Humble, London, April 11, 1812 (£230, Mulgrave).

Lord Mulgrave, London, May 12, 1832 (£162:15s.).

196. **A Horse Fair.** Sm. 227 and Suppl. 85.—In the foreground are numerous horses. In the centre is a group of three; one has a man on its back; the rider of the second, a piebald, stoops down under its head to tie his shoe. To the right are three children and a woman drawing wine from a cask. To the left are two children, and two horses at a trough. In the middle distance are groups of horse-dealers and others, near booths. "This little picture is rich in subject and painted in the artist's most esteemed manner" (Sm.).

Copper, 11½ inches by 14 inches.

Exhibited at the British Institution, London, 1815.

Sales.—Sir S. Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£199:10s.).

George Hibbert, London, June 13, 1829 (£278:5s., Brown for Marquess of Ailesbury).

In the collection of the Marquess of Ailesbury, 1842 (Sm.).

197. **A Horse Fair.** Sm. 286 and Suppl. 103.—In the foreground of a busy scene is the chief group. A dealer with a whip and a cavalier are bargaining for a grey horse which a groom is showing off;

it kicks out behind. Near these are other dealers looking at horses. In front is a boy with a dog. To the left are a grey horse, and a bay ridden by a man in a yellow jacket. Farther away is a post-waggon. On a distant hill are booths. Many figures and horses are distributed over the landscape. "This is a beautiful little gem of the choicest quality" (Sm.). [Possibly identical with 199.]

Panel, 12 inches by 15 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1885-86*, p. 264.

In the collection of the Duc de Valentinois.

Sale.—J. F. Tuffin, London, 1818 (£131 : 5s.).

Bought by Sm. privately, 1826 (£220 : 10s.).

In the collection of Sir Charles Bagot, Bart., 1829 (Sm.).

Sale.—Sir Charles Bagot, London, June 17, 1836 (£172 : 4s.).

In the collection of E. W. Lake, 1842 (Sm.).

Sale.—E. W. Lake, London, 1845 (£304 : 10s., Nieuwenhuys).

According to Eudel it was also in the—

Sales.—Baron de Varange, Paris, May 26, 1852.

Comte d'Yvon, Paris.

Auguste Courtin, Paris, March 29, 1886 (16,000 francs).

198. A Horse Fair.—In the foreground a man on a white stallion is bargaining with a cavalier in a red cloak who has dismounted from a brown horse. To the right two men are concluding a bargain. To the left a rearing horse is being shown off to numerous spectators. To the right is a river; two boys are bathing, and there are some boats full of people.

Panel, 14½ inches by 18 inches.

Sale.—S. A. Koopman, Utrecht, April 9, 1847, No. 41.

199. A Horse Fair.—A horse-dealer makes a fine grey horse kick out while leading it in front of a cavalier. Near them are other horses, one of which has a rider. In the right middle distance some dealers are looking at a horse's mouth. In the background is a great crowd. Cloudy sky; evening. [Possibly identical with 197.]

Panel, 20 inches by 14½ inches.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 55 (15,000 francs).

199a. A Horse Fair.

Exhibited at Manchester, 1857, No. 938.

Then in the collection of Edward Lloyd.

199b. A Horse-Dealer parading Horses.

In the Esterhazy collection, Vienna, 1863 (Parthey, ii. 805).

200. A Merrymaking and Horse Fair.—Horses, waggons, boats, and numerous figures. On a bank to the right is an inn, in front of which arrive horsemen, peasants, and citizens. To the left a crowd presses round a juggler. In the centre a man shows off his horse. A dealer has just sold a horse to a soldier. [Possibly identical with 191.]

Canvas, 27 inches by 33 inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 87 (30,500 francs).

201. **A Horse Fair.**—A rich composition.

Signed on the left at foot with the monogram ; canvas, $21\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 246.

202. **A HORSE FAIR.**

$25\frac{1}{2}$ inches by 29 inches.

In the possession of the London dealer Larkin, 1892 catalogue, No. 22.

203. **A Horse Fair.**—A rich composition. To the right are booths under great trees. In the background are tents with flags. It corresponds to the Buckingham Palace picture (181), but is somewhat larger.

24 inches by 29 inches.

In the Rhodé collection, 1854.

Sales.—Péire, Paris, March 6, 1872, No. 177 (15,000 francs).

Baron de Beurnonville, Paris, May 9, 1881, No. 565.

Tabourier, Paris, June 20, 1898, No. 190.

203a. **A Fair.**—With numerous figures and horses.

Panel, 17 inches by 26 inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 22.

203b. **At the Horse-Dealer's.**

Signed "P. W." ; panel, 14 inches by 16 inches.

Sale.—Dr. Fritz Berg and others, Frankfort-on-Main, November 25, 1907, No. 167.

203c. **A Horse Fair.**—The description agrees with that of 188, but the dimensions are somewhat larger.

Canvas, $24\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Sale.—Karl Koner and Editha Moser, born Mauthner von Markhof, Vienna, March 5, 1908, No. 38.

204. **AN ASS.** Sm. 99. — An ass, in profile, stands on rising ground in a meadow. In the background, on the farther bank of a ditch with water, lies a grey horse. Near it stands a woman with a child in her arms, conversing with two persons resting on the ground.

Signed with the monogram ; panel, $8\frac{1}{2}$ inches by 13 inches.

Engraved by Dunker in the Choiseul Gallery, No. 21.

Mentioned by Waagen (i. 408).

Exhibited at the British Gallery, London, 1824.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 289 (105 florins, W. Meyer).

Choiseul, Paris, 1772 (1031 francs).

(Possibly) The Hague, May 25, 1772, No. 6 (31 florins 10, Van Brackel).

Prince de Conti, Paris, April 8, 1777 (720 francs).

Robert de St. Victor, Paris, November 26, 1822 (2000 francs).

In the collection of Sir Robert Peel, Bart., 1829 (Sm.) and 1854 (Waagen).

Sale.—A. W. Peel, London, May 10, 1900, No. 232 (Kleinberger).

In the collection of Adolphe Schloss, Paris.

204a. An Ass.—A round picture. [Possibly identical with 204b.]

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 223), No. 43 (31 florins, with an octagonal picture).

204b. An Ass.—[Possibly identical with 204a.]

Sale.—Nicolaas Verkolje, Amsterdam, April 18, 1746 (Hoet, ii. 181), No. 38 (6 florins 15, together with "An Ox," No. 39 = 205a).

205. A Laden Mule.—Near it a man is conversing with a woman who is resting and a shepherd. Fine accessories.

Copper, 6½ inches by 6 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 417.

205a. A Little Ox.

Sale.—Nicolaas Verkolje, Amsterdam 18, 1746 (Hoet, ii. 181), No. 39 (6 florins 15, together with "An Ass," No. 38 = 204b).

205b. A Greyhound resting.—Near some plants.

Panel, 14½ inches by 13 inches.

Sale.—Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 133 (72 florins).

205c. A Little Dog.

Sale.—Rotterdam, June 9, 1828, No. 255.

206. TWO STAGS. Sm. 398.—With two rabbits, in a landscape. The little picture is not easily recognised as a Wouwerman; it would seem at a first glance to be a Potter, especially from the animals' heads. Only the sky is very typical of Wouwerman. [Pendant to 1039.]

Signed with the monogram "P S. Wn."; panel, 9 inches by 6 inches.

Engraved by Martinasi as "Le Parc au Cerf."

In the Van Schorel collection, Antwerp (Sm.), but not in the sale of June 7, 1774.

In the collection of Count Solvière (*Art Sales*).

Sale.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£74 : 11s., with pendant).

In the collection of the Duchesse de Berry, 1829 (Sm., who valued it at £105).

In the possession of the London dealer M. Colnaghi, spring, 1895.

In the possession of the Vienna dealer Miethke, June 1895, from whom it was bought by D. Franken of Le Vésinet as a gift to the museum.

In the Haarlem Town Museum, 1907 catalogue, No. 299.

207. A GREY HORSE.—It has a red saddle and stands in profile to the left on the road near a pollard willow. A boy with his back to the spectator holds the horse's bridle. At his feet is a dog. The rider sits in the right middle distance. The effect of the grey horse against the light sky is very fine. This is one of the best of the early pictures. [Compare 229, 298, and 591.]

Signed on the left at foot with the early monogram; panel, 17 inches by 15 inches.

Exhibited at The Hague, 1890, No. 128.

Sale.—Dirk Versteegh, Amsterdam, November 3, 1823, No. 47 (928 florins, Van der Berg).

In the collection of W. F. van Lennep, Amsterdam.

Sale.—Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 15 (15,000 florins).

Purchased for the museum, 1894, with the help of the Rembrandt Society.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2720.

208. A HORSEMAN CONVERSING WITH PEASANTS.

—A few steps from a column to the left, against which is built a thatched shed, a horseman has dismounted to converse with three men, one of whom is wounded in the head. Near them are a beggar boy and two dogs. In the shed are other figures. In the distance are hills. Light clouds in the sky. Like the other Antwerp picture (370), this is brown in tone and rather early.

Signed on the right at foot with the early monogram ; panel, 14 inches by 12 inches.

Acquired in 1821 by Baron Baut de Rasmon from K. Spruyt, Ghent.

In the Antwerp Museum, Van den Hecke-Baut de Rasmon bequest, 1905 catalogue, No. 501.

209. **A HORSE.**—A horse is tied to a tree. The rider has dismounted. At one side is a dog. The sky is of a warm yellowish-orange in tone. An early work.

Panel.

Possibly identical with the picture seen at Schleissheim by Parthey (ii. 806) and no longer there.

In the Royal Castle at Aschaffenburg, 1883 catalogue, No. 11.

210. A GREY HORSE IN A MEADOW BY THE SEA.—

A tongue of land overgrown with plants and bushes stretches out, on the left, into the still water. A grey horse is grazing in the foreground. Fishermen in a boat are drawing in their nets. To the right is a view over the sea, with boats.

Signed with the early monogram ; panel, 8 inches by 10 inches.

Exhibited at Berlin, 1890, No. 330.

In the collection of Karl von Hollitscher, Berlin.

211. **A GREY HORSE.**—A man holds its bridle. A dark landscape.

In the Schloss, Dessau, No. 24.

212. **A GREY HORSE.**—With red saddle in a landscape. In the left background stands a man. An early work.

Panel, about 12 inches by 16 inches.

Mentioned by Parthey (ii. 800).

In the Schloss, Dessau, No. 25.

213. **HARNESSING A GREY HORSE.**—Some poor thatched cottages are on a bank in the left foreground. In front of them, in the

centre of the picture, a grey horse, facing right, is being harnessed by a groom. To the right, with her back to the spectator, sits a woman with a child in her arms. Near her is a dog.

This picture was formerly ascribed to Pieter Van Laer. Yet it is an early work by Wouwerman, in which indeed he based himself to some extent on Van Laer. A drawing in the Heseltine collection, which agrees in the main with this picture, bears the well-known monogram of the master's early period, thus confirming the attribution. Bode and Scheibler also regard it as an early example of Wouwerman. [Compare the very similar 217.]

Panel, 21 inches by 15½ inches.

Engraved in aquatint by C. A. Witzani.

Mentioned in Guarienti's Dresden inventory (before 1753), No. 1589, as a "Pietro van Laar."

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1408a.

214. A Grey Horse, Saddled and Bridled.—This has been over-cleaned.

Panel, 9 inches by 8 inches.

From the Abbey of St. Winoc.

In the Dunkirk Museum, 1891 catalogue, No. 363.

215. A GREY HORSE.—A man in red tries to lead a grey horse, which is in profile to the left, by the halter, across a wooden bridge over a ditch to a stable partly seen on the left. The man himself is on the road.

Signed with the early monogram in red; panel, 8 inches by 11 inches.

In the Ekman collection, Finspong, Sweden, 1894 catalogue, No. 102.

216. The Grey Horse.

Exhibited at The Hague, 1881, No. 314.

In the collection of the Baronesses Schimmelpenninck, The Hague.

217. A Peasant with a Grey Horse.—To the left near the centre a grey horse stands in profile to the right. A peasant standing behind puts the collar on it. To the left, farther back, are two dark thatched cottages. To the right, on a bank, sits a woman in a brownish-red jacket and white cap, with a child in her arms; near her on the right is a reddish-brown dog seen from the back. In the distance is a ship with white sails on the sea. Evening effect, but exaggerated. The same subject, with a few variations, is given in the Dresden picture (213), which is a little larger. Perhaps this is a copy of that.

Panel, 17 inches by 14½ inches.

In the collection of Nicolaus Hudtwalker, Hamburg.

In the collection of Johann Wesselhoeft, Hamburg.

In the Kunsthalle, Hamburg, Wesselhoeft collection, 1889, p. 13.

218. An Unsaddled Grey Horse.—A grey horse, with a bridle but no saddle, stands in front of a steep cliff, to the left of which is a view of a grey hill-top under a bright sky with light clouds. A man in a red cap kneels in front to tie up his left shoe.

Signed on the right at foot with the monogram ; panel, 13 inches by 13½ inches.

Exhibition of Renaissance Masterpieces, Munich, 1901, No. 81.

Acquired from an Antwerp dealer, 1900.

In the Weber gallery, Hamburg, 1907 catalogue, No. 272.

219. A HORSE AND ITS RIDER.—A man lies on a hill near two gnarled trees. Near him is a white dog with its head to the left, seen in a three-quarter view from the back. To the left is a brown horse. A hen sits on a tree-trunk to the right. To the left is a view of the plain. An example of the earliest period which is very full of colour.

Signed in the centre at foot with the monogram, and dated 1646 ; panel, 13 inches by 18½ inches.

Purchased from the London dealers P. and D. Colnaghi, 1892.

In the collection of Julius Otto Gottschald, Leipzig, 1901 catalogue, No. 46 ; bequeathed to the town, 1903.

In the Leipzig Town Museum, Gottschald bequest, 1903 catalogue, No. 825.

220. A GREY HORSE.—A boy holds a grey horse by the bridle, while its rider sits on a tree-trunk in the foreground. In the middle distance another horseman and a person on foot come forward. At one side are steep rocks. Wrongly attributed in the catalogue to D. Stoop. It is a very fine, richly-coloured, early work by P. Wouwerman.

Panel, 16 inches by 20 inches.

Engraved in the Stafford Gallery, No. 47, as a Stoop.

In the collection of Lord Francis Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 228.

221. AFTERNOON LANDSCAPE WITH A WHITE HORSE.—This dates from the transition from the early to the middle period. It is very effective.

Panel, 16½ inches by 20½ inches.

Mentioned by Waagen (Suppl. 160).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1901 catalogue, No. 226.

222. A LIGHT BAY HORSE.—The horse is in front. Near it a woman and man are resting on the ground. To the right is a tree, on rising ground. A dark early work. It may be good, but is hung in a dark place.

Tall and narrow.

Mentioned by Waagen (Suppl. 150).

In the collection of Lord Caledon, London.

223. A GREY HORSE.—A grey horse in a landscape, against a yellow sky. To the left are some almost leafless trees.

In the Schollaert collection, Louvain.

In the Helleputte collection, Louvain.

224. THE GREY HORSE.—A grey horse with a long tail stands quietly, facing right. The light glitters in silvery tones on its back and flanks. The rider in a dull-red coat and his man-servant are lying down on the sloping ground. Above a green hill rise heavy thunderclouds. To the right are two leafless willows.

Signed on the right at foot with the monogram ; panel, 14 inches by 16 inches.

Exhibited at Düsseldorf, 1904, No. 404.

In the collection of Dr. Hölscher, Mülheim on the Rhine.

225. A Saddled Grey Horse.—It is brightly illumined from the open door of a cottage in which a fire or candle is burning, at night. An early work, and somewhat hard.

Panel.

In the National Museum, Naples, 1893 catalogue, No. 3.

226. RIDER AND HORSE.—In the foreground of a landscape. A fine sky. Of the master's mature period.

In the collection of S. de Jonge, Paris.

227. A GREY HORSE.—In a landscape, with two travellers, one of whom holds its bridle. To the right a dog is drinking. A horseman rides away.

Signed in the left at foot with the monogram ; panel, 13 inches by 10½ inches.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 33.

228. A GREY HORSE AND ITS SLEEPING RIDER.—In the foreground stands a grey horse, facing right. Its rider, in a red jacket, dark breeches, and brown hat, lies asleep on the right, at the foot of two old and almost leafless willows. His stick and a jug lie beside him. To the left are distant hills and a cottage.

Signed on the right at foot with the early monogram ; panel, 14½ inches by 12 inches.

In the collection of the late Gustav von Hoschek, Prague, 1907 catalogue, No. 137.

229. A GREY HORSE.—A grey horse is drinking. Farther away are a woman and two seated figures. A fine reddish sky. To the right are a house and a tree. The grey horse resembles, but is not so strongly contrasted with the fine sky as, the grey horse in the Amsterdam picture (207). A very early work.

Signed with the full monogram.

In the collection of C. M. Brantsen, Rhederoord bei de Steeg.

230. A GREY HORSE.—In the right foreground, under two trees, a grey horse stands in profile to the left. To the right is his rider. In the left background are a river with a sailing-boat, trees, and houses. This resembles in style the Nivaa picture (278).

Signed almost in the centre with the early monogram ; panel, small.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 1886, p. 33, No. 69.

In the Wachtmeister collection, Wanas, Sweden, No. 78.

231. A GREY HORSE.—With a red saddle, and a man standing.

In the collection of Count Lanckoroncki, Vienna.

232. A GREY HORSE.—It is bridled by a peasant. To the right sits a woman. An early work, brown in tone.

In the collection of Albert von Rothschild, Vienna.

232a. A Horse and a Peasant.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 59 (49 florins).

232aa. A Horse.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 30.

232b. A Horse.—Of the master's best period.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 194), No. 12 (184 florins).

232c. A Brown Horse.—A little picture.

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 25 (63 florins).

232d. A Horse.—With figures, in a landscape.

Sale.—Govert Looten, Amsterdam, March 31, 1729 (Hoet, i. 333), No. 14 (43 florins).

232e. A Horse.

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 39 (16 florins).

232f. A Horse.—[Pendant to "A Farrier's Tent" (142e).]

14½ inches by 17 inches.

Sale.—Johan van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 453), No. 75 (350 florins, De Rore).

232g. A Horse.

Sale.—Johan de Vries, The Hague, October 13, 1738 (Hoet, i. 565), No. 123 (16 florins).

232h. A Stallion.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 13 (85 florins).

232i. A Horse.—With accessories.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 600), No. 19 (95 florins).

232j. A Grey Horse.—With five figures in a landscape.

11½ inches by 10 inches.

Sale.—Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 13 (74 florins).

233. Two Boys with a Horse. Sm. 394.—In a landscape with a large ruin in the centre, a boy leads a fine horse; another boy lies down.

25 inches by 20 inches.

Engraved by Pelletier as "La Ruine."

Sale.—Martin Robijns, Brussels, May 22, 1758 (425 florins).

223a. A Horse in a Landscape.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 2 (50 florins 10, Majafvere).

223b. A Horse being Saddled.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764, No. 159 (4 florins).

223c. A Horse and a Man.—With accessories.

15½ inches by 13 inches.

Sale.—Van der Hoeven, Rotterdam, July 20, 1768, No. 2 (40 florins).

223d. A Horse held by a Boy.

In the collection of Count J. H. van Wassenaar, 1752 (Hoet, ii. 401), which was sold, October 25, 1769.

223e. A Horse.

Panel, 12 inches by 11 inches.

Sale.—P. de Hollander, Haarlem, August 14, 1770, No. 35 (17 florins 5, J. J. de Neufville).

224. A Grey Horse.—It stands in profile to the left, held by a boy who has his back to the spectator and who also holds a dog in leash. The saddle lies on the ground. Farther back to the left at the foot of a rock stands the rider. In the centre a flight of steps leads up to a higher road, on which the upper part of a figure is seen to the right.

Panel, 14½ inches by 11½ inches.

Engraved by Perry in the Choiseul Gallery, No. 21.

Sale.—Duc de Choiseul, Paris, 1772 (500 francs).

225. A Grey Horse, Saddled.—A man stands near. Farther back is a rock, with a view beyond. [Pendant to 236.]

Panel, 5 inches by 7 inches.

Engraved by N. Verkolje in mezzotint.

Sales.—Nicolaas Verkolje, Amsterdam, April 18, 1746 (Hoet, ii. 181), No. 36 (45 florins, with pendant No. 37).

Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 510), No. 7 (30 florins, with pendant No. 8).

E. van der Marck, Amsterdam, August 25, 1773, No. 372 (36 florins, with pendant No. 373).

226. An Old Brown Horse.—A woman lies asleep on a little hill. [Pendant to 235.]

Panel, 5 inches by 7 inches.

See Sales under 235.

227. A Brown Horse.—A brown horse stands in a landscape. A woman lies prone near a tree on a hill.

Panel, 5 inches by 7 inches.

Sale.—E. van der Marck, Amsterdam, August 25, 1773, No. 374 (17 florins, Fouquet).

238. **A Grey Horse and a Man.** Sm. 165.—In the foreground of a landscape.

Panel, 11 inches by 9 inches.

Sale.—Borremans, Brussels, June 5, 1781 (625 florins).

239. **A Grey Horse, Saddled.**—It is held by a man in the foreground. Another man sits near on a tree.

Panel, 13 inches by 10½ inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 81 (35 florins, Van Braam Helsdingen).

239a. **The So-called "Horse being Stabled."**—In a dark landscape.

Panel, 18 inches by 16 inches.

Mentioned by Parthey (ii. 800) at the Schloss Bellevue, Kassel.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 86.

No longer to be found at Kassel.

240. **A Piebald Horse.**—It is feeding out of a sack of oats near a tree, beside which sits a man with a dog. In the middle distance is a woman resting with bundles near her; a man leading a child is on a sandy road. Trees and cottages.

Canvas on panel, 11½ inches by 14 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 135 (325 florins, Fouquet).

241. **A Grey Horse.**—It is grazing in the foreground of a landscape. On the left sits a man conversing with a woman near a willow. Farther back a man on foot is going away, with a horseman and a man with a cart.

Panel, 11 inches by 8½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 221 (440 florins, Nanian).

242. **An Old White Horse, Harnessed.** Sm. 201.—It is in the foreground of a landscape. At the foot of some trees to the right are a woman with a child and a man asleep on his back.

Panel, 12 inches by 13½ inches.

Sale.—Marin, Paris, March 22, 1790 (1000 francs).

242a. **A Grey Horse.**—It stands near a tree in the foreground of a hilly landscape. Near it two men are resting. [Possibly identical with 260.]

Panel, 14½ inches by 16½ inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 45 (130 florins).

243. **A Horse.**—Its rider stands near. In the foreground a man-servant lays out game on the ground. A hilly landscape.

Panel, 9 inches by 12 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 183.

243a. A Man with a Bay Horse.

Canvas, $5\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 16 (4 florins 10, Valette).

244. A Grey Horse.—A boy holds it by the bridle while a man saddles it. Other accessories in the background.

Panel, 11 inches by 13 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 308 (72 florins).

245. A Piebald Horse.—It stands in the foreground. Near it is a man on an ass laden with faggots. Farther away are another man and a woman resting.

Panel, 16 inches by 14 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 310 (135 florins).

246. A Cavalier standing by his Grey Horse.—He gives alms to a beggar-woman with children. Farther away are huntsmen, dogs, and a fine dune landscape. In the foreground are a fallen tree, bushes, and so forth.

Canvas, $11\frac{1}{2}$ inches by 15 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 96 (120 florins, Cobell).

246a. A Cavalier mounting his Horse.—Behind him is a dog near a tree. A fine distance.

Panel, 8 inches by 11 inches.

Sale.—Amsterdam, April 22, 1809, No. 146 (1 florin 15).

247. A Grey Horse.—Near a cottage and trees sit a man resting and a woman. A well-dressed woman stands near, conversing with them. At one side is a grey horse which a peasant is watering. In the distance a man is walking.

Canvas, 12 inches by 11 inches.

Sale.—Amsterdam, October 6, 1809, No. 72.

247a. A Horse standing in a Meadow.

Panel, 12 inches by 15 inches.

Sale.—Amsterdam, July 1812, No. 136 (6 florins, Nieuwenhuys).

247b. An Old Horse.—It stands near a tree-stump. A man lies on the ground near it; a woman stands.

Panel, $11\frac{1}{2}$ inches by 8 inches.

Sale.—Rotterdam, April 25, 1817, No. 140 (53 florins, Kouwenhove).

248. A Peasant holding a Horse by the Bridle.—He is on a hill conversing with an old man who carries a large basket of turf. Farther away is a white dog. A dune landscape with a fine sky. On

another hill in the middle distance a man sits near two thatched cottages ; a woman carrying a basket of turf enters one of them. Light and silvery in tone.

Panel, $15\frac{1}{2}$ inches by 12 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 202.

248a. **A Horse lying down.**—In a hilly landscape.

Panel, 13 inches by 10 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 153 (4 florins 15, Engelberts).

249. **A Grey Horse.**—It is held by the bridle. People are resting on a little bank under a tree by the roadside. A horseman goes away along the road.

Panel, 13 inches by $10\frac{1}{2}$ inches.

Sale.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 65 (677 florins, Van der Bleik).

250. **A Grey Horse, Saddled.**—A young man holds it by the bridle on a grassy hill near the trunk of a dead tree. The rider is seen behind the hill. A black dog lies among bushes in the foreground.

Panel, $19\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sales.—Mlle. A. C. Putman, Amsterdam, August 17, 1803, No. 90 (650 florins, Roos).

Van Roothaan, Amsterdam, March 29, 1826, No. 133 (950 florins, Van der Berg).

251. **An Old Grey Horse.**—The tired horse stands near a withered willow, behind which, on the slope of a hill, sit two waggoners.

Panel, 13 inches by $13\frac{1}{2}$ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 12 (720 florins).

252. **A Horse drinking out of a Pail.**—A man holds the pail in front of an old horse. There are other figures.

Sale.—Rotterdam, April 11, 1827, No. 63 (128 florins, Wijland).

252a. **Landscape with a Grey Horse.**

Panel, $13\frac{1}{2}$ inches by 11 inches.

Sale.—Amsterdam, April 17, 1837, No. 112 (4 florins 75, Haane).

253. **A Horse.**—A cavalier is mounting a horse, with the help of his groom, in a hilly landscape. A woman sits on the ground near them nursing her child. The cavalier has two dogs. Fine colour.

Canvas, $10\frac{1}{2}$ inches by 14 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 409.

254. **A Piebald Horse.**—In the foreground of a wooded and hilly landscape. Near the horse are a man and a seated girl. [Pendant to 410a.]

Signed "Ph. Wouwerman" (?); panel, 12 inches by 10 inches.

Sale.—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 86 (115 florins, with pendant, Schetsberg).

254a. A Grey Horse.—Near it is a cart. A man sits at the foot of a tree. In the distance are cottages.

Panel, 13½ inches by 10½ inches.

Sale.—Steenecruys, Antwerp, May 14, 1850, No. 110.

254b. A Grey Horse.—Near it are some poor people.

Panel, 20 inches by 24 inches.

Sale.—Amsterdam, August 20, 1856, No. 213.

254c. A Horse.—A boy holds it. Farther back sits another boy.

Panel, 15½ inches by 11 inches.

Sale.—Mlle. C. M. Drekman, Amsterdam, April 14, 1857, No. 116.

255. A Horse.—In the foreground. To the left is a cottage, to the right a distant view. A good picture of the early period under the influence of P. van Laer.

In the collection of the Duke of Northumberland, Alnwick Castle, 1857 (Waagen, Suppl. 471), but no longer there.

256. A Grey Horse.—Near it stands a man. A woman with a child sits on the ground. An early work; warm evening light.

In the collection of the Earl of Harrington, Harrington House, London, 1857 (Waagen, Suppl. 239).

256a. Men loading a Grey Horse with Bags.

In the Haseloff collection, Berlin, 1863 (Parthey, ii. 806).

256b. A Grey Horse.—The rider has dismounted.

Signed with the monogram; panel, 16 inches by 13½ inches.

In the Mestern collection, Hamburg, 1863 (Parthey, ii. 806).

256c. An Old Grey Horse.

Signed "Ph. W."; panel, about 12½ inches by 12½ inches.

At Söder before 1863 (Parthey, ii. 806).

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 296.

256d. A Grey Horse.—His rider is mounting.

Canvas, a small picture.

In the Held collection, Würzburg, 1863 (Parthey, ii. 806).

257. A Horse.—The rider has dismounted and holds the bridle. A dog stands near. The rider converses with an old fisherman carrying nets. Farther back are peasants in front of a cottage; beyond is a river. [Almost certainly identical with 257d.]

Signed; panel, 12 inches by 14½ inches.

Sale.—Comte de Budé de Ferney, Paris, April 8, 1864, No. 61.

257a. A Horse.—It is tied to a tree ; the rider is asleep at the side. Signed on the left at foot, "P. W." ; canvas, $12\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Samuel Baruch, Cologne, May 23, 1870, No. 44.

257b. A Grey Horse.—It stands in a landscape. The rider lies on the ground to the right.

Panel, 9 inches by 12 inches.

Sale.—Fr. Baudri, and others, Cologne, June 14, 1875, No. 351.

257c. The Sleeping Rider and his Horse.—A rider lies stretched out asleep on the ground at the foot of a ruined tower overgrown with plants. His horse is eating oats from a sack, under which is the saddle. On the right is a dog.

Signed with the monogram ; panel, 14 inches by 13 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 564.

257d. A Bay Horse with a Rider resting.—A cavalier in a blue doublet and grey felt hat sits on a bank, holding the bridle of his bay horse. At his feet is a white dog. He seems to be asking the way from an old peasant seated near him with a basket full of nets on his back. In the left middle distance two peasants halt at a thatched cottage. [Almost certainly identical with 257.]

Panel, 12 inches by 14 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 569.

257e. A Rider who has dismounted.—He converses with a peasant.

In the Chapuis collection.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 36.

258. A BROWN HORSE.—In profile to the right in a landscape. The rider lies on the ground to the right, conversing with a peasant who stands before him. In the left distance is a flock of sheep. To the right is a rock, past which goes a waggon drawn by a grey horse. Catalogued as by Paulus Potter, but certainly an early work by P. Wouwerman.

20 inches by $16\frac{1}{2}$ inches.

Sale.—Merlo and others, Cologne, December 9, 1891, No. 144 (430 marks).

259. A GREY HORSE.—In a hilly landscape near two pollard willows on the right. A peasant lies asleep on the ground. An early work.

Signed on the right at foot with the monogram ; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

In the Kaufmann collection, Berlin.

Sale.—Hauptmann, Paris, March 22, 1897, No. 53.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Amsterdam dealer Goudstikker.

Sale.—Haemacher, Amsterdam, November 30, 1897, No. 123 (830 florins).

260. A GREY HORSE.—With two peasants on a forest road. To the right is a tree-trunk. In the distance is a river with hills beyond. A good early work. [Possibly identical with 242a.]

Signed on the right at foot with the monogram; 14½ inches by 16 inches.

Sale.—Miéville, London, April 29, 1899, No. 93 (£236).

260a. A Grey Horse.

Copper, 6 inches by 8½ inches.

Sale.—Amsterdam, June 17, 1902, No. 95.

260b. A Grey Horse.

Panel, 6 inches by 7 inches.

Sale.—London, June 22, 1903, No. 125.

260c. A Peasant and a Grey Horse.

9 inches by 7 inches.

Sale.—Atkinson, London, January 25, 1904, No. 120.

260d. A Rider and a Grey Horse.—Near a cottage. [Possibly identical with 262.]

Panel, 13½ inches by 12½ inches.

Sale.—Corbett Winder and others, London, June 17, 1905, No. 117.

260e. A Peasant and a Horse.—In front of a house.

Panel, 16 inches by 13½ inches.

Sale.—Edward Robinson, London, November 26, 1906, No. 172.

261. A GREY HORSE IN A PASTURE.—To the left of a hilly landscape stands a grey horse grazing, in profile to the right. Behind it to the left a young woman with her hands on her hips stands talking to a man seated at the foot of a willow. A man in a red cloak comes riding along the road in the right middle distance, followed by a man on foot. A peasant is ploughing. Two birds are seen in the blue sky with light clouds.

Signed on the right at foot with the monogram; panel, 12½ inches by 9½ inches.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 213 (4100 francs).

262. A GREY HORSE AND ITS RIDER IN FRONT OF A COTTAGE.—To the left is a cottage with birds' nests in the thatch; in front of it, and in the centre of the picture, is a dead tree. To the right, a grey horse, seen from the back in a view three-quarters right, is relieved against the sky; its master's red cloak lies over the saddle. The rider stands near the tree in profile to the left, pulling up his left boot. Between horse and rider sits a dog. [Possibly identical with 260d.]

Panel, 13½ inches by 12½ inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 215 (6000 francs).

263. TWO HORSES.—A man in a yellow jacket and red breeches

stands, with his back to the spectator, in front of an old monument. A boy holds a brown horse. There is also a grey horse in a green landscape.

In the collection of Boughton Knight, Downton Castle, near Ludlow.

264. TWO HORSES (or, A Man bridling a Grey Horse). Sm. Suppl. 194.—To the left, in front of a cottage, a peasant is bridling a grey horse which faces left. A brown horse lies on the ground to the left. To the right a boy in a blue jacket plays with a dog. In the right distance a peasant is ploughing. To the left the sky is full of rain-clouds. [Compare the similar Dresden picture 213.]

Signed on the left at foot with the monogram; panel, 12 inches by 15 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 136 (225 florins, Fouquet).

Acquired in 1817 from the Neuville-Gontard collection.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 312.

265. A GREY HORSE AND A BROWN HORSE.—In front of a cliff. On the ground lies a soldier. An old woman combs a dog's coat. In the right background, horsemen ride up a hill. Very brown in tone.

Signed in the left centre with the early monogram.

In the Lierre Museum, 1899 catalogue, No. 6.

266. Two Horses in a Pasture.—A grey horse stands in the centre; a chestnut lies down to the left. To the right a man with a fur cap sits with his dog. In the left background, some sheep rest near a little hill on which are two almost leafless trees. Some birds in a cloudy sky.

Signed on the left—or right, according to the Martinet sale catalogue—with the monogram; panel, 13½ inches by 10 inches.

Sales.—H. D. Roussel, Brussels, May 23, 1893, No. 71.

Martinet, Paris, February 27, 1896, No. 43.

In the possession of the Paris dealer F. Kleinberger.

In the Bürger collection, Paris.

267. A Brown Horse and a Piebald.—With a man, woman, and child in a landscape.

Panel, 14½ inches by 16½ inches.

In the collection of Willem Lormier, The Hague; he had bought it from Jan Block, Ghent (for 475 florins), according to his store-room catalogue of December 1754, No. 342; sold by him to Van Bragge, May 1, 1758 (for 650 florins).

268. A Brown Horse and a Grey.—They stand in the foreground of a landscape. To the right, near a tree, three men lie asleep. In the distance are trees and hills. [Pendant to 677b.]

Panel, 7 inches by 9 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 244 (71 florins, with pendant, Roos).

269. Two Horses in a Landscape.—On a road in the right fore-

ground is a cottage; it has a door opening on a wooden bridge, which a woman is crossing. To the left sits a peasant with sheep. At one side a grey horse is grazing; another horse is lying down. Farther back is a village.

Panel, 18 inches by 16 inches.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 3 (22 florins, Goll).

269a. Two Horses.—One is a grey. Farther back are figures in a landscape.

Panel.

Sale.—Antwerp, May 12, 1806, No. 91.

270. A Horse standing and another lying down.—With figures in a hilly landscape.

15 inches by 17 inches.

Sales.—Herman Schuurman, Rotterdam, April 2, 1739 (Hoet, i. 571), No. 7 (145 florins, Jacob van Dam).

J. A. van Dam, Dordrecht, June 1, 1829, No. 151 (48 florins, Abrahams).

271. A Halt of Travellers in a Landscape. Sm. 264.—In the foreground a grey horse is feeding out of a basket which a man fills with hay. Beyond it stands a brown horse laden with baggage. Near them, by the roadside, sits a woman with a child in her lap and a little boy at her side. On the opposite side, farther off, a man walks beside a woman on horseback. "Painted in the artist's middle time" (Sm.).

Panel, 13½ inches by 12½ inches.

Sale.—Le Brun, Paris, 1812 (2360 francs).

In the collection of Alexander Baring, London, 1829 (Sm.).

272. Travellers reposing. Sm. Suppl. 210.—Near an old tree, in the foreground of a barren landscape, a grey horse is browsing and a bay is cropping the leaves. Beyond, to the left, a woman with a child in her arms and two men are resting. Farther back, on a hill-top, a post-waggon halts at a cottage. "This pleasing picture is painted in the artist's second manner."

Panel, 13½ inches by 16 inches.

In the collection of J. Newington Hughes, 1842 (Sm.).

Sale.—J. Newington Hughes, London, April 14, 1848 (£107 : 2s., Norton).

273. Two Horses grazing and People resting.—In the right foreground, under a large tree, a woman sits with her child at her breast; tired peasants are resting. Near them stand two horses; one, a grey horse, is grazing, while the other, a brown horse, is cropping the leaves. Farther back a countryman is sowing seed. At one side some people are resting. A shepherd is driving his flock. Hilly background.

Panel, 14½ inches by 17½ inches.

Sales.—Baron Pabst van Bingerden, The Hague, September 7, 1842, No. 44 (9000 florins).

P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 125.

274. Two Horses.—A grey horse stands on a hill ; another horse is coming down. Fine sunshine.

In the collection of John Neeld, Grittleton House, 1854 (Waagen, ii. 247).

274a. Two Riders dismounted from Grey Horses.—It is uncertain which Wouwerman painted this.

Canvas on panel, 10 inches by 8 inches.

In the Schloss, Schwerin, 1863 (Parthey, ii. 813), but no longer there.

274b. Two Horses drinking at a Trough.—In front of a house ; a man is at the door.

Panel, 15½ inches by 12 inches.

Sale.—London, February 6, 1897, No. 94.

275. TWO HORSEMEN.—With a white dog, at a cottage door. One is lying down ; the other stands. Very early, and not especially good. Signed in the centre with the monogram ; 15 inches by 13 inches.

Exhibited at Leeds, 1889.

Sale.—Fraser, London, May 7, 1904, No. 95.

276. Two Unsaddled Horses.—They stand side by side in the centre foreground, in profile to the right. The front horse is light, the other dark ; one is grazing near a tree-trunk. Behind them to the left a man holds a pole in both hands. Behind him, farther left, a countrywoman rides forward. Still farther back a kneeling woman puts a lamb in a basket. In the right middle distance is a river with a stone bridge. In the water, in front of a boat tied to the bank, is a woman ; another in her shift sits on the bank.

Signed to the left with the monogram ; panel, 18 inches by 16 inches.

Sale.—Madame Duval, Paris, November 28, 1904, No. 17 (3500 francs).

277. TWO HORSES AT PASTURE.—In the centre foreground are two grey horses ; one stands in profile to the right, the other lies with its head to the right. On the right, farther back, sits a woman with a child asleep in her arms. At her feet are a dog, some ducks, and an earthenware jug. On the left a man in a red coat is tying a sheep's four legs together. Beyond is a shepherd with his flock. In the right middle distance is a cottage. Behind the horse standing up is a tree with few leaves. White clouds in a blue sky.

Signed on a stone to the left with the monogram ; panel, 14 inches by 17 inches.

Sale.—Weyer, Amsterdam, April 24, 1906, No. 63.

278. A HORSEMAN AND A WOMAN SPINNING IN FRONT OF A HOUSE.—A grey horse stands facing left in a landscape. On the right, at the foot of a withered tree in front of a cottage, a horseman sits drinking out of a stoneware mug. Beside him to the right stands a woman with a distaff. To the left is a flat landscape. A horseman in red looks round as he rides away. [Compare 230.]

Signed with the full monogram.

Exhibited at the Hague, 1890; and at Utrecht, 1894, No. 464.

Sale.—A. H. H. van der Burgh, Amsterdam, September 21, 1904, No. 45 (2600 florins).

In the collection of J. Hage, Nivaa.

279. A PIEBALD HORSE, ITS RIDER, AND A WOMAN SPINNING.—In a landscape. In the centre foreground a grey horse with brown spots, in profile to the left, grazes near a tree. To the left is a peasant. By the roadside to the right sits a woman holding a distaff; behind her is a boy. In the middle distance a man comes riding on a mule laden with faggots; in the distance a horseman rides away.

Signed with the monogram; panel, 16½ inches by 14 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 49.

In the collection of Dr. Melville Wassermann, Paris.

280. TWO HORSEMEN AND A WOMAN SPINNING IN FRONT OF A COTTAGE. Sm. 350; M. 54.—A countryman, holding his horse by the bridle, converses with a woman who sits on the ground spinning. At his feet lies a saddle; to the left another man is adjusting the saddle of a brown horse. In the right middle distance is a decayed cottage at the foot of a hill with two trees on it. At the cottage door an old woman calls a boy, who runs up a flight of stone steps to the door. On a narrow path to the right comes a countryman with a pack-horse. It is a dark and apparently unimportant picture, so far as one can see it. A piece has been added at the top which is abruptly curved.

Signed on the left at foot with the full monogram; panel, 18½ inches by 14 inches.

Engraved by Moyreau, No. 54, as "La Chaumière," 1747; and by A. Tischler as "Retraite des Voyageurs."

In the collection of Count Brühl, 1747.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1003.

281. A Peasant and a Woman spinning.—In front of a country inn a man stands by a grey horse. He holds a mug, and converses with a woman who sits on the doorstep spinning. Near her is a boy with a dog. There is another horseman.

Panel, 16 inches by 14 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 307 (200 florins).

282. A Young Woman at her Distaff. Sm. Suppl. 158.—In front of a picturesque old house sits a woman with a distaff. She converses with a man in a red jacket, who stands holding his horse's bridle. Farther back a sportsman rides away on a brown horse, followed by a dog. A woman amuses a child with a dog. Somewhat dark in tone.

Panel, 16 inches by 14 inches.

In the collection of Lord Colborne, London, 1842 (Sm.), and 1854 (Waagen, ii. 241).

283. A Horseman resting and a Woman spinning.—Two

horsemen have halted on the right in front of an inn, at the half-opened door of which is a man with a child. One has dismounted from his grey horse and converses with a woman seated on the ground. To the left is a distant view. In the middle distance is a horseman. Modern, according to Van den Burgh.

Signed on the left at foot with the monogram ; panel, $16\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Freiherr von Münchhausen, F. Reichardt, J. P. Weyer, and others, Cologne, October 28, 1887, No. 160 (700 marks, Kohlbacher).

284. HORSES BEFORE A COTTAGE AND A WOMAN SPINNING.—In the centre foreground a man holds a grey horse in profile to the right. He converses with a peasant woman, who sits on the right with her dog and holds a distaff. To the left, behind the grey, stands a brown horse, saddled, with its head turned away ; beside it is a man in a broad-brimmed hat. Farther back, up a flight of steps where are some hens, a child is going to his mother, who stands at the cottage door. In the right middle distance a man in a brown jacket with red sleeves comes riding on a mule. Sunset.

Panel, $16\frac{1}{2}$ inches by 15 inches.

In the collection of Jacob de Hirsch, 1878.

Sales.—Baronne de H(irsch), Paris, June 17, 1904.

C. Sedelmeyer, Paris, May 25, 1907, No. 216 (3000 francs).

285. A SPORTSMAN FLIRTING WITH A MILKMAID. Sm. 458, and Suppl. 218.—A sportsman has dismounted to caress a young girl who kneels to the left milking a goat. His grey horse with a red saddle is held by a page in yellow, whose back is to the spectator. To the right, on the edge of a clear stream, is a barking dog. In the right middle distance two horsemen ride away. In the left distance is a hill with buildings and tall trees. A shepherd with his flock and three figures. "An excellent picture, painted in the artist's second manner" (Sm.). [Compare 289.]

Signed on the right at foot with the full monogram ; panel, 14 inches by 14 inches.

In the Van Saceghem collection, Ghent, 1829 (Sm.).

Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 83 (7600 francs, Le Roy).

In the Brussels Museum, 1906 catalogue, No. 525.

286. TWO MILKMAIDS CONVERSING WITH A HORSEMAN. Sm. Suppl. 51.—On a grey horse in profile to the left sit a countryman and a woman whose back is to the spectator. The man converses with two countrywomen standing to the left. One, facing the spectator, carries two milk-pails on a yoke ; the other has a brass can slung at her back. In the foreground, at the edge of a stream, is a dog. In the right middle distance, at the foot of a tree on a bank, sits a peasant with a basket ; he points with his right hand to the distance. On the extreme right a man going away with a pack-ass is partly visible.

Signed on the left at foot with the full monogram ; panel, 12 inches by 14 inches.

Engraved by Moyreau (according to Bürger).

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 70 ; it was there in 1843 (Sm.).

287. A TRAVELLER HALTING AT AN INN ; A GIRL MILKING A GOAT. Sm. 107, and Suppl. 253.—Near a house on the left a young country girl is milking a goat. A traveller has dismounted and jests with her. An old man, a woman, and a boy look on with amusement ; the man stands with a child at the house door ; the woman leans on the top of a well, where she has just filled a pail. Near them, a groom gives hay to a horse for which a peasant is waiting. From the right middle distance two men ride forward. A third waters his horse at a stream in which boys are bathing. [Compare 140. Possibly identical with 433.]

Canvas, 19½ inches by 24 inches.

Sales.—Louis Michel van Loo, Paris, November 1772 (2000 francs).

Chevalier Sébastien Erard, Paris, April 23, 1832, No. 175 (3005 francs).

Sold by Sm. to Baron Charles Rothschild, 1842.

In one of the Rothschild collections, London or Paris.

288. A CAVALIER OUT HAWKING, AND A GIRL MILKING A GOAT.—A cavalier has dismounted and jests with a girl who is milking a goat at the roadside. His groom holds the horses. Very fine colouring.

Signed on the left at foot with the full monogram ; panel, 13 inches by 14 inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 84 (1666 florins).

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 498.

288a. A Horseman jesting with a Milkmaid.—Near some trees, in the foreground of a fine dune landscape, a horseman jests with a pretty milkmaid. His grey horse and dog stand near. Farther away are a man on horseback and a peasant. Over a stream at the side is a bridge, over which an angler is walking. There are other figures, lying down or walking. By Wouwerman or in his manner.

Panel, 16 inches by 20 inches.

Sale.—Amsterdam, May 7, 1804, No. 188.

288aa. A Horseman halting to caress a Girl.—In front of a house stands a cavalier caressing a girl. Near him is a saddled horse. Farther away are another horse and a man on foot, a woman with a child, and a boy with hounds.

18½ inches by 15½ inches.

Sale.—L. Bouman and others, Leyden, August 24, 1802, No. 3.

289. A Sportsman jesting with a Milkmaid. Sm. 200.—In the foreground a boy holds the bridle of a fine roan charger, with a red

cloak on its back. The cavalier caresses a milkmaid near an old tree to the left. A dog barks at the boy. "An excellent little picture" (Sm.). [Compare 285.]

Panel, 11 inches by 13 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 265.

Sales.—Boyer de Fons Colombe (of Aix, Provence), Paris, January 18, 1790 (1601 francs).

S. de Séreville, Paris, January 21, 1812 (3160 francs).

General Sebastiani, 1814.

Chevalier de Crochart, 1815.

In the collection of Alexander Baring, 1829 (Sm.).

290. **A Sportsman jesting with a Woman.**—A fine restive saddled horse is held by a groom who carries his master's cloak. To the right people are going hawking. To the left the cavalier interrupts a woman at her work.

Canvas, 14½ inches by 16½ inches.

Sale.—Baron Pabst van Bingerden, The Hague, September 7, 1842, No. 45 (2000 florins).

291. **A HAWKING PARTY; A GIRL AT A WELL.** Sm. Suppl. 240.—A hawking party pass over a hill by a cottage. One man has dismounted from his grey horse, to caress a young woman at a well. On the other side is a sportsman on a brown horse, with a hawk on his wrist and a dog in leash at his side. A lady and a cavalier precede him. Two peasants at the side salute them. An early picture but rich in colour.

Panel, 16 inches by 21½ inches.

In the collection of Earl Spencer, Althorp, No. 115; it was there in 1842 (Sm.).

292. **TWO GENTLEMEN HAWKING, AT AN INN; ONE JESTS WITH A GIRL AT A WELL.** Sm. 224 and Suppl. 84.—A cavalier has dismounted from his grey horse and caresses a girl who is drawing water at a well on the right. With his left hand the cavalier holds the bridle of his horse, which stands in the centre, facing almost right. In the middle distance another sportsman with hawk on wrist rides his bay horse under an archway, followed by two dogs and a falconer on foot. [Sm. says, by a woman with a bundle on her head.] To the right is the inn, overgrown with vines. Two boys are plucking grapes; a woman looks out of a window. Through the archway is a view of a bright hilly distance. In the immediate foreground are some fowls. [Probably identical with 697. Compare 294, 296, and 889.]

Signed with the full monogram; panel, 16 inches by 14 inches.

Exhibited at Düsseldorf, 1904, No. 405.

Sm. describes (No. 184), "The Interior of a Stable," also on panel, which agrees with this, though he gives the size as 15 inches by 13½ inches. It was, he says, in the *Sales*—

De Clèsne, Paris, December 4, 1786 (6101 francs).

Marquis de Montesquiou, Paris, December 9, 1788 (5000 francs, with pendant—887).

And it was, he says, in the Six van Winter collection, Amsterdam, 1829. But no such picture is now in the Six collection, or can be traced as having been in it.

Sale.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 268 (1800 florins, Reyers).

In the possession of the London dealer Brown, 1830, for sale (at £600).

Sales.—London, 1831 (£262 : 10s., bought in).

Charles Norris, London, 1873.

In the collection of Frau Adele von Carstanjen, Berlin.

293. TWO HORSEMEN CONVERSING WITH A GIRL AT A WELL. Sm. 308.—A hilly landscape with a pool in front. Beside a well to the right stands a girl with a pail, conversing with a trumpeter on a bay horse, who has his back to the spectator. Beside him stands another horseman who has dismounted and holds his grey horse by the bridle; he watches a white spaniel which is drinking. In the middle distance a peasant sits by the roadside. "A clear and finely painted picture" (Sm.). [Pendant to 425. Compare 296*a*.]

Signed; panel, 16½ inches by 23½ inches.

Mentioned by Waagen (ii. 343).

In the Dulwich College Gallery, London, 1892 catalogue, No. 79; Sm. saw it there in 1829 (and valued it at £367 : 10s.).

294. A Sportsman in an Inn-Yard jesting with a Girl.—This picture agrees with 292 save in the following details. The two boys plucking grapes are absent. Behind the horseman with a hawk comes a young woman holding a bundle on her head with her left hand, and not a falconer [this accords with Sm.'s description of 292]. The cavalier with the girl has his left hand in his pocket; his horse stands freely in the centre, facing right.

Panel, 16 inches by 14 inches.

In the Crochet collection, Lyons.

In the possession of the Paris dealer F. Kleinberger.

295. A Hunting Party halting at an Inn; A Sportsman with a Girl at a Well. Sm. 473.—A flight of stone steps leads to the inn door, at which a woman with a child in her arms takes an empty jug from a cavalier. Behind him is a fine prancing roan horse, whose rider has dismounted to caress a girl at a well. Nearer the door is a lady on a fine bay, nearly facing the spectator. Beyond are a baggage waggon and some travellers arriving. To the right are a woman drawing water at a well and two children, one of them riding a goat.

"Although the figures and animals in this very capital picture are unusually large, yet the drawing is as correct and spirited, the finishing as exquisite, and the colour as finely enamelled, as in any of this artist's smaller works. It is signed and dated 1656; and as this and another (in which the figures and horses are equally large) are the only pictures that the writer has seen with a date"—except two dated early pictures—"it is probable that the artist considered them as the finest examples of

his works. The above picture is certainly unique, and would consequently be valued accordingly—perhaps 2000 guineas” (Sm.).

Signed and dated 1656; canvas, about 38 inches by 50 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 356.

In the Van Loon collection, Amsterdam, 1829 (Sm.), bought as a whole by the Rothschilds, 1878.

In the collection of Baron Edmond de Rothschild, Paris.

296. TRAVELLERS AT A COUNTRY INN; A CAVALIER AND A GIRL AT A WELL. Sm. 140 and Suppl. 131.—In the right foreground, in front of an inn, a cavalier has dismounted. He caresses a girl who is drawing water at a well. To the left is his grey horse, unsaddled, seen in a three-quarter view from the back, with its head to the left. In the left foreground are a cock and two hens. Farther back, a traveller on a pack-horse is riding away, preceded by a man driving a laden ass. In the right foreground by the well are a copper pot, an earthen pan, and a broom. A “beautiful picture” (Sm.). [Pendant to 847. Compare 889, and Sm. 184 under 292.]

Signed with the monogram; panel, 15 inches by 13 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 395; and probably by Paul Eudel, *L'Hôtel Drouot en 1886-87*.

Sales.—Thélusson, Paris, December 1, 1777 (3800 francs, with pendant).

Tronchin des Délices, Paris, 1778 (2101 francs).

In the collection of Baron Delessert, Paris, 1842 (Sm.).

Sale.—Baron Delessert, Paris, March 15, 1869, No. 108 (13,000 francs).

In the collection of Comte E. Pourtalès, Paris.

Sale.—(Probably) Comtesse de Nadaillac, Paris, June 3, 1887—mentioned by Eudel.

In the possession of the Paris dealer C. Sedelmeyer, “Catalogue of 100 Paintings,” 1896, No. 54.

In the collection of John G. Johnson, Philadelphia.

296a. The Girl at the Well (“La Belle à Puits”).—[Probably identical with one of the preceding, perhaps 293.]

Mentioned by Buchanan, *Memoirs of Painting*, ii. 279, 291.

In the collection of Prince Lucien Bonaparte, 1815, No. 134.

297. A HORSEMAN AND BATHERS NEAR A RUIN.—Brown in tone. Not by Pieter van Laer, as the catalogue suggests, but a genuine Wouwerman despite the false monogram.

A forged monogram of Wouwerman to the left; panel, 16½ inches by 20½ inches.

In the collection of J. Amsinck, Hamburg.

In the Hamburg Kunsthalle; Amsinck bequest, 1879; in the 1887 catalogue, No. 90.

298. A MAN ON A GREY HORSE.—He is dressed in red and gives alms to two beggars, a man and a woman. A dog runs in front. On a hill to the right are two dead trees. A very good early work; it recalls the “Grey Horse” at Amsterdam (207), but is somewhat browner in tone.

Signed in the centre at foot, half under the frame, with the early monogram; panel, $12\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1873, No. 221, and 1902, No. 174; said in the catalogue to have come from the Desenfans collection.

In the collection of Sir James Carmichael, London.

299. **TRAVELLERS RESTING.**—In a hilly landscape. To the right is a cliff. A man in a white shirt on a grey horse. A fine picture of the early period.

Signed with the monogram.

In the Rumjanzof Museum, Moscow, 1901 catalogue, No. 559.

300. **A HORSEMAN ON A BROWN HORSE.**—In a broad landscape. Behind him is a dog. Both he and the dog are going from left to right.

Signed on the left at foot with the full monogram; panel, $13\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

In the collection of the Earl of Carlisle, Naworth.

301. **A HORSEMAN ON A GREY HORSE.**—He halts by an old wall, round which the road winds towards open country. An old beggar, hat in hand, steps humbly towards him; the beggar's wife, with a child at her breast, stands at the side. [Pendant to 313.]

Signed with the full monogram; panel, $12\frac{1}{2}$ inches by 10 inches.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 136 (24,500 francs?).

In the Oldenburg Museum, 1890 catalogue, No. 180.

302. **A MAN ON A GREY HORSE CONVERSING WITH A MAN SEATED AT THE ROADSIDE.** Sm. Suppl. 177.—A man in a red jacket on a grey horse in profile to left speaks to a man seated at the roadside with his back to the spectator. To the left, in front of him, sits a woman holding a sleeping child. In the right background is a plain; to the left is a hill which two men on foot are climbing. A fine picture of the transition from the early to the middle period. "Painted in a clear and silvery tone" (Sm.).

Signed on the left at foot with the full monogram; panel, $12\frac{1}{2}$ inches by 11 inches.

In the collection of Count Cobenzl, Brussels; acquired from him, in 1777, by Prince Galitzin for the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1006 (Sm. valued it, 1842, at £160).

303. **A HORSEMAN ASKING HIS WAY.**—A rider on a brown horse halts before a poor cottage. He has his back to the spectator and appears to be asking his way of a boy who stands to the left, hat in hand. Near him on the left are a horse at a manger and a man. Formerly ascribed to Pieter van Laer.

Panel, 19 inches by 16 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 607.

303a. A Horseman.

Sale.—Amsterdam, May 4, 1706, No. 82.

303b. A Horseman.

Sale.—Petronella de la Court, Amsterdam, October 19, 1907 (Hoet, i. 107), No. 47 (49 florins).

303c. A Horseman.—A small picture.

Sale.—Amsterdam, September 17, 1727 (Hoet, i. 320), No. 9 (22 florins).

303d. A Horseman with a Dog.

5½ inches by 6 inches.

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 494).

304. An Italian Peasant on Horseback.—Near him goes a pilgrim; behind him is a woman with a child and a dog. At the back a fine landscape.

Panel, 12 inches by 10½ inches.

Sale.—De Schrijvere, Bruges, June 1, 1763 (Terw. 310), No. 4 (411 florins).

304a. A Traveller.—Between high hills at sunrise. [Pendant to a dune landscape in the same sale (1096b).]

Panel, 8 inches by 10½ inches.

Sale.—Ph. van der Land, Amsterdam, May 22, 1776, No. 99 (20 florins 5, with pendant).

305. A Traveller on Horseback. Sm. 159.—He gives an alms to a pilgrim.

Panel, 13 inches by 9½ inches.

Sale.—Nogaret, Paris, 1780 (520 francs).

305a. A Cavalier on Horseback.—A peasant salutes with cap in hand as he passes. In the foreground is a dog.

Panel, 13½ inches by 11½ inches.

Sale.—Amsterdam, July 13, 1790, No. 127 (6 florins).

305b. A Cavalier on Horseback.

4½ inches by 4 inches.

Sale.—Van Dijl, Amsterdam, January 10, 1814, No. 176 (2 florins).

305c. A Peasant on Horseback.—In a hilly landscape with a stream flowing through it. He is in the foreground on a light sandy bank, on which are a peasant, a dog, high trees, and a country house. Misty distance, and a fine blue sky.

Panel, 8½ inches by 10½ inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 83 (48 francs).

306. A Horseman.—In the foreground, within a ruin near which is a stream. Near him are two women, children, and dogs.

Canvas, 24 inches by 18 inches.

Sale.—C. E. Vaillant and J. Sargent, Amsterdam, April 19, 1830, No. 115 (271 florins, Hertz).

306a. A Cavalier on Horseback.—He converses with two men resting on the grass.

Panel, $7\frac{1}{2}$ inches by 8 inches.

Sale.—C. E. E. Baron Collet d'Escury, Leeuwarden, October 17, 1831, No. 47.

306b. A Cavalier on Horseback.

Panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—J. F. Sigault and Ch. J. J. van Limbeek, Amsterdam, May 12, 1834, No. 299 (44 florins, Lamberts).

307. A Woman with a Child on her Back conversing with a Cavalier. Sm. Suppl. 141.—A sandy road winding between banks up a hill. On the top, a wounded cavalier halts to speak to a woman with a child on her back. Nearer the front a traveller rests on a tree-stump. On the other side a cottage roof is seen over a bank. "Painted in the artist's clear or silvery manner" (Sm.).

Panel, $14\frac{1}{2}$ inches by 13 inches.

In the collection of Alexander Allen, Edinburgh, 1842 (Sm.).

308. A Horseman with Dogs in Leash.—Two bathers.
Signed.

In the collection of Thomas Baring, London, 1854 (Waagen, ii. 186).

308a. A Horseman.—With other figures in a fine hilly landscape.

Panel, 16 inches by 19 inches.

Sale.—Amsterdam, December 16, 1856, No. 81.

309. A Man on a Grey Horse.—With a woman and child. In front of them is a man with two dogs. To the left is a house covered with ivy. Reddish sky.

In the collection of Earl Amherst, Knole Park, Sevenoaks, 1857 (Waagen, Suppl. 339).

310. A Rider on a Grey Horse.—With a woman, a child, and a dog. Murky sky.

Signed; panel.

In the collection of the Earl of Hardwicke, Wimpole, 1857 (Waagen, Suppl. 322).

311.—Identical with 313.

311a. A Traveller on Horseback.

Sale.—Antwerp, January 23, 1871, No. 51.

312. A HORSEMAN WITH A DOG.—He sits on a fine black

horse, in relief against the sky. Characteristic but much repainted background. An early and very unusual example, therefore ascribed in the sale catalogue to Cuyp. (Communicated by A. Bredius.)

Sale.—George Smith, London, May 8, 1901, No. 342.

312a A Rider on a Grey Horse.

Panel, 6 inches by $3\frac{1}{2}$ inches.

Sale.—Donaldson and others, London, July 6, 1901, No. 97.

313. ADJUSTING THE STIRRUP.—On the road in front, a gentleman on a grey horse halts, in profile to the right. A peasant adjusts his stirrup. To the right a woman in red is going away; she faces the spectator and turns her head to the left towards the rider. She carries a little girl on her right arm, and leads a little boy who holds a toy windmill in his left hand. Between the peasant and the woman is a dog. The road, as it goes back, rises towards a building like a castle on a hill in the middle distance. A fine early work, in a brownish tone. [Pendant to 301].

Signed on the left with a monogram, "Ph. W. F," which is not above suspicion; panel, $12\frac{1}{2}$ inches by 9 inches.

Mentioned by Parthey (ii. 807-808).

Sales.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 137 (7500 francs).

Etienne Le Roy, Brussels, April 27, 1903, No. 106.

In the possession of the Amsterdam dealers Fred. Müller and Co., 1903.

313a. A Horseman and Figures.

$9\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Henry Willett and others, London, April 10, 1905, No. 96.

313b. A Horseman and Peasants.—A woman by a river-bank.

Panel, 16 inches by 18 inches.

Sale.—Frederick Bower, London, February 12, 1906, No. 115.

314. Two Horsemen halting before a Tent.—One rider sits on a grey horse; the other, dismounted, leans against his brown horse. Near the tent are three women. Farther away are a dog, two children, and ducks. At the back a traveller is resting.

In the possession of the Paris dealer F. Kleinberger.

In the collection of General von Schubert, Berlin.

315. TWO HORSEMEN.—In the right foreground stands a grey horse with a blue saddle, facing left. Behind him is a peasant in brown. Another peasant in a greyish-yellow jacket sits on a horse to the left behind a mound; he is seen from the back in a three-quarter view. To his right is a black dog. In the centre, farther back, is another peasant in a red jacket and grey breeches. In the distance to the right is a shepherd with sheep. Sky with dark clouds. [Pendant to 591, also at Hamburg.]

Signed on the right at foot with the monogram; panel, 8 inches by 7 inches.

In the Hamburg Kunsthalle; E. Harzen bequest, 1887 catalogue, No. 208.

316. TRAVELLERS HALTING ON THE ROAD (or, A Sportsman on Horseback). Sm. Suppl. 175.—In the centre foreground is a man in a red cloak on a grey horse, in profile to the right. In front of the horse, to the right, a man in a dark-green coat sits with his back to the spectator on some fallen tree-trunks. Near him stands another man in breeches, carrying bagpipes and leaning on a long staff. In the centre, farther back, is a pack-mule with its driver. To the left of the grey is another horse, seen from the back, with its rider at its side; near him is a little boy in a dark-green coat. In the distance is a hilly landscape. A very fine example of the transition period.

Signed with the full monogram; panel, 16 inches by 22 inches.

In the collection of C. Sillem, Hamburg, 1842 (Sm.).

In the collection of J. Amsinck, Hamburg.

In the Hamburg Kunsthalle, Amsinck bequest, 1879; 1887 catalogue, No. 210.

317. TWO HORSES AND TRAVELLERS RESTING. Sm. 232.—On the right is a stream falling in a cascade to the front. At the foot of two withered trees, nearly in the centre, a man rests on the ground. Behind him, another man stoops to give a pail of water to a grey horse, standing in profile to the right. Farther back, a third man sits on horseback, facing the spectator. Beyond are two trees and a cottage on a hill. In the left distance is a landscape under a stormy sky. According to the catalogue, this is an early work, showing by its depth of colouring that it was painted under the influence of Isack van Ostade.

Signed with the full monogram; panel, 17 inches by 16 inches.

Exhibited at the British Institution, London, 1815.

Sale.—Noel Desenfans, London, 1802 (priced at £210).

In the Dulwich College Gallery, London, 1892 catalogue, No. 97.

318. A COUNTRYMAN AND A WOMAN ON HORSEBACK, WITH A GREY HORSE.—A man and a woman riding a brown horse lead a grey horse with a red saddle away into the distance.

In the collection of Baron Alphonse de Rothschild, Paris.

319. TWO HORSEMEN NEAR A CLUMP OF TREES.—One rider sits on a brown horse which stretches out its head towards the leaves. The other rider has dismounted from his light-bay horse to adjust his spurs. Near him lies a big hunting-dog. The figures are full of colour and stand out in strong relief against the sky. An early work.

Signed with the early monogram; panel, 14½ inches by 11 inches.

In the collection of Le Roy d'Etiolles.

In the collection of Cardinal Fesch, Rome.

In the collection of Adolphe Schloss, Paris.

320. HALT BY THE WAY.—A grey horse, a huntsman in red, a rider on a brown horse, and a dog on a hill. To the left are trees. A very dark cloud in the sky. A work of the early period that is unusually rich in colour.

Panel, 24½ inches by 19½ inches.

In the collection of Sir F. Cook, Bart., Richmond, Surrey, No. 219.

320a. Two Horsemen halting.—In a hilly landscape, a horseman halts under a tree at the side. Near him are another horse, and a man pulling up his boots. A dog lies on the road. In the distance are hills.

Panel, 14 inches by 11 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 144 (120 florins, J. Yver).

321. Two Cavaliers halting on the Road. Sm. 146.—One has dismounted. They are accompanied by attendants with dogs coupled.

Panel, 11½ inches by 15 inches.

Sale.—Dulac, Paris, November 30, 1778 (1002 francs).

322. TWO HORSES.—A young man on a black horse leads by the bridle another horse which kicks out behind. Near him is a little dog. In the distance are stags.

Panel, 8½ inches by 6½ inches.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 510), No. 6 (75 florins).

Jonas Witsen, Amsterdam, August 16, 1790, No. 83 (70 florins, Wubbels).

323. Travellers halting on the Road.—A peasant boy holds a saddled grey horse by the bridle. At one side is a cavalier on a brown horse. Near him stands a well-dressed lady. In the left foreground sits a woman with two children feeding some hens. Farther away is a peasant resting. At a stream to the right a traveller leads his horse into the water where people are bathing. In the distance are buildings.

Panel, 16½ inches by 20½ inches.

Sale.—Amsterdam, November 14, 1791 (No. 165).

324. Two Horsemen halting on the Road. Sm. 196.—In the foreground of a landscape are two cavaliers. One has dismounted from his white horse, which has a red velvet saddle; he adjusts his stirrups while his companion sits on his horse, waiting. At one side sits a woman with a child in her arms. Near her is a man.

Panel, 11½ inches by 12½ inches.

Sales.—Marquise d'Albert, Paris, August 11, 1788 (2350 francs).

Coclers, Paris, February 9, 1789 (3701 francs).

Claude Tolozan, Paris, February 23, 1801 (2201 francs).

325.—Identical with 933.

325a. A Man on a Grey Horse leading a Brown Horse.—Some people rest in the foreground.

Canvas, 20½ inches by 17½ inches.

Sale.—Widow of J. P. van Oosthuijse van Rijsenburg, née M. de Jongh, The Hague, October 18, 1847, No. 109.

325b. Two Horsemen resting.—One sits on a grey horse to the right. The other has dismounted to look after two dogs. [Pendant to 347b.] Bredius says that these two pictures are not genuine.

Panel, $8\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 387—pendant to No. 386 in catalogue.

325c. Two Horsemen.—Horses and a dog at a well.

Panel, $12\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Burrell, London, June 12, 1897, No. 81.

325d. Two Horsemen.—On the right a man in a buff coat and broad-brimmed hat sits on a grey horse in profile to the left. He turns from the spectator towards a peasant woman, who stands behind the horse to the left. In the centre foreground his companion kneels in profile to the left to tie his shoe. His horse, seen from the back, is held by a man on the left. Near him are a boy and a greyhound. Another dog lies in the right foreground. Behind the figures is a high wooded hill.

Signed on the right at foot, "P. W." (?); canvas, 12 inches by 13 inches.

Sale.—J. L. Menke, Brussels, June 1, 1904, No. 91.

326. TWO HORSEMEN HALTING.—Two horsemen on a hill to the left, near a cracked and broken willow. One has dismounted and tied his grey, which stands in the centre foreground facing right, to a branch of the willow. The other man, with his back to the spectator, sits to the left on his brown horse. On the left a range of grassy hills recedes into the distance; to the right is a broad plain.

Signed on the right at foot with the monogram; panel, 14 inches by 16 inches.

In the collection of Consul Harzog, Amsterdam.

Sales.—W. Löwenfeld, of Munich, Berlin, February 6, 1906, No. 96.

Jos. Monchen and others, Amsterdam, April 30, 1907, No. 200 (1550 florins).

327. Two Horsemen halting. Sm. 494.—In the foreground of a picturesque landscape are two horsemen. One has dismounted to adjust his stirrups. The other converses with a traveller standing against a tree-trunk near an old shed, in front of which sits a woman with a child beside her. A dog and three fowls complete the group.

Described by Sm. from an engraving by J. Visscher.

328. A LADY AND GENTLEMAN ON HORSEBACK. Sm. Suppl. 113.—The landscape is intersected by a river crossed at a narrow part by a rustic bridge. To the left is a broken sandy hill with a clump of trees on the top, near which passes a road. Another road winds along the river-bank towards a cottage, beyond which are cornfields. A lady and gentleman ride along the road to the front followed by two dogs. A beggar approaches them from the left; his wife with a child in her arms sits at the roadside. Very delicate in tone. "Painted in the artist's third manner, and of a clear pearly tone of colouring" (Sm.).

Panel, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Mentioned by Waagen (ii. 109).

In the collection of Lord Ashburton, The Grange, 1842 (Sm.) ; sold with the collection, August 1907, to Messrs. Agnew and others.

In the possession of the London dealers Messrs. Thomas Agnew and Sons, January 1908.

329. A LADY AND GENTLEMAN HALTING ON THE ROAD.—A lady on a cream-coloured horse, with her back to the spectator, and a cavalier in a blue doublet, leading his grey horse by the bridle, halt on a road following the bank of a river to the right. Near them lie two dogs. In the reeds to the left a sportsman is standing. From the right comes an angler with rod on shoulder. At the roadside a woman nurses her child. Near her sits another woman with two children under a tree. An early work. The grey horse with white and brown spots has been much repainted.

Signed on the left at foot with the full monogram ; panel, $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

In the collection of Count Brühl, Dresden.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1014.

329a. A Lady on Horseback.

$16\frac{1}{2}$ inches by 14 inches.

Sale.—Cornelis Wittert van Valkenburg, Rotterdam, April 11, 1731 (Hoet, i. 369), No. 43 (66 florins).

330. A Lady and Gentleman on Horseback. Sm. 149.—The lady is in yellow. A woman begs from the gentleman. Near them are a sailor and a boy with a horse. On the right are houses, a boat, and two bathers. Two trees in the landscape. [Probably identical with 337.]

Panel, $11\frac{1}{2}$ inches by 17 inches.

Sale.—Rémont, Paris, July 6, 1778 (1501 francs).

330a. A Lady on Horseback galloping.—She wears a picturesque male costume. She wears no hat, but a veil which flutters in the wind. The horse is a bay with a white mane. Near her runs a negro carrying a big sunshade.

Signed ; panel, 12 inches by 12 inches.

Sale.—Amsterdam, July 4, 1785, No. 156 (13 florins, Martins).

331. A Lady on a White Horse. Sm. 195.—She is accompanied by a huntsman and a boy leading a pack-horse through a river. On the bank sits a woman with a child.

Canvas, 15 inches by 21 inches.

Sales.—Marquise d'Albert, Paris, August 11, 1788 (2301 francs).

Marin, Paris, March 22, 1790 (1851 francs).

331a. A Lady and Gentleman on Horseback.—A saddled grey horse stands near a tree-trunk in a landscape. Farther away are a cavalier and a lady on horseback. In the foreground lies some game.

Panel, 14 inches by $18\frac{1}{2}$ inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 81 (17 florins 10).

332. A Lady and Gentleman on Horseback. Sm. 145.—A man on foot, with a dog. [Pendant to 604.]

Panel, 9 inches by $6\frac{1}{2}$ inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (1260 francs, with pendant).

Destouches, Paris, March 21, 1794.

332a. A Lady and Gentleman on Horseback.—In front of them is a beggar. They are on a road leading past a stream on the left up towards high ground; three great trees stand by the road. In the middle distance is an inn; beyond are high hills.

Panel, 14 inches by 13 inches.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 509), No. 2 (390 florins).

(Probably) Fiseau (?), Amsterdam, August 30, 1797, No. 255 (39 florins).

332b. Ladies and Gentlemen on Horseback.—In a landscape. Canvas, 20 inches by 24 inches.

Sale.—Amsterdam, July 1812, No. 137 (7 florins, Nieuwenhuys).

333. A Lady and Gentleman on Horseback on a High Road. Sm. 259.—To the left on a road leading past a marshy stream, are a cavalier and a lady on horseback, with two dogs. A beggar asks them for alms; his wife sits with a child by the roadside, at a point where a footpath goes off under trees, and past a cornfield to the hills. To the right is open country with fields and farms, and a low range of hills in the distance.

Panel, 14 inches by $12\frac{1}{2}$ inches.

A copy is in the Städel'sches Kunstinstitut, Frankfort-on-Main; it is probably not to be identified with the lost original which was in the Lapeyrière sale in the same year as the Frankfort picture was acquired with the collection of Dr. Grambs.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 125 (600 florins, Texier).

Le Brun, Paris, April 15, 1811 (1760 francs).

Lapeyrière, Paris, April 14, 1817 (2610 francs).

333a. A Lady and Gentleman on Horseback.—Near a river in a hilly landscape.

Panel, 18 inches by 19 inches.

Sale.—Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 153 (24 florins 25, Roos).

333b. A Lady on a Grey Horse.—A man-servant holds the horse. Near it are two dogs, one standing and the other lying down.

Panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 412.

334. A Lady and Gentleman on Horseback.—A high road by a canal. A boy is harnessing a brown horse which is to tow a boat lying in front. A gentleman with a plumed hat and a buff collar rides past,

followed by a lady in yellow, from whom a boy is begging. Near them some men are bathing. The boy standing behind the towing-horse turns away his head and laughs roguishly at the lady's embarrassment. On the other side the road is lined with willows. Farther away are vessels near a village on the canal. [Possibly identical with 337?]

Panel, 14 inches by 18 inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 176.

335. A Lady and Gentleman halting on the Road.—In the foreground of a hilly landscape, a beggar receives an alms from a richly dressed lady in yellow on a grey horse. Near her is a brown horse; the rider has dismounted to couple two dogs. Farther away a woman runs with a child in her arms and another at her side. At the back is a hilly landscape with a river.

Panel, 14 inches by 16 inches.

Sale.—Amsterdam, November 26, 1851, No. 20.

335a. A Lady and Gentleman on Horseback at a Well.

In the collection of Henry Labouchere, London, 1854 (Waagen, ii. 422).

335b. A Lady and Gentleman halting at a Fountain.—They are watering their horses. A mounted groom waits for the order to start.

Sale.—Bertrand, Paris, November 13, 1855, No. 185.

336. A Lady and Gentleman halting on a Road. Sm. Suppl. 124.—In a sandy landscape is a tree with scanty foliage to the left. A gentleman in a blue coat, brown breeches, and grey stockings, has just dismounted from his grey horse and leads it by the bridle; he has thrown his red cloak on the horse's back. On the right, with her back to the spectator, a lady in pink silk sits on a chestnut horse with a white tail. In front of the man are two dogs. A peasant goes to the left carrying a bundle on a stick over his shoulder. A woman sits with a child in her arms, and another child lying near her. To the right, a man-servant comes down the road. Cloudy sky. "Painted in the artist's third manner" (Sm.). [Pendant to 677a.]

Panel, 10½ inches by 11 inches.

Sales.—Amsterdam, July 17, 1775, No. 1—pendant to No. 2.

G. Th. A. M. Baron van Brien en van de Grootelindt, Paris, May 8, 1865, No. 49 (25,000 francs); it was in his collection at Amsterdam, 1842 (Sm.).

336a. A Lady on Horseback and a Cavalier with Dogs on a Road.

Panel, 14½ inches by 12½ inches.

Sale.—Lucy Copeman and others, London, June 13, 1898, No. 59.

337. A LADY AND GENTLEMAN ON HORSEBACK.—Sm. 479.—On the left is the bow of a boat with a man and boy on board. Near them are a man with a bag on his back, and in front, close to him, a

brown horse which a boy is harnessing to the tow-rope of the boat. A cavalier and a lady in yellow on a brown horse approach from the right. A beggar boy runs after them, holding out his hat. Two boys are about to bathe. There are two boats on the canal, and buildings on the farther bank. "A clear and excellent picture" (Sm.). [Possibly identical with 334, and almost certainly identical with 330.]

Panel, $12\frac{1}{2}$ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 71.

Bought by Emmerson from D. de Vries, 1825 (2900 florins).

In the collection of the King of Bavaria, 1829 (Sm.).

Sale.—Massey Mainwaring, London, March 16, 1907, No. 35.

In the collection of L. Koppel, Berlin.

337aa. A Lady and Gentleman riding.—An officer wearing a hat with a blue feather is on a grey horse, with a lady on a roan horse. They have an armed escort.

Signed on the left with the monogram ; panel, 16 inches by 14 inches.

Sale.—P. M(ersch), Paris, May 8, 1908, No. 77.

337a. A Party of Travellers.

$12\frac{1}{2}$ inches by 24 inches.

Sale.—François van Hessel, Amsterdam, April 11, 1747 (Hoet, ii. 192), No. 2 (182 florins).

338. Travellers on the Road.—In the foreground is a horseman ; a beggar asks him for an alms. Farther away are a cavalier beside his grey horse, a peasant on horseback, some travellers and clergymen. In the distance are cornfields with labourers, some of whom are resting, while others are loading a waggon. Mills and mountains.

Canvas, 15 inches by 22 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 424 (205 florins, Fouquet).

339. Travellers on the Road.—On a sandy hill are two horsemen ; a third man is watering his horse. Two dogs.

Panel, 17 inches by 15 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 305.

340. Travellers in a River Landscape. Sm. 90.—On the right is a rugged hill with a house on top and a high road at its side, along which a loaded cart is being drawn by two horses. The driver lets the front horse drink at a river. Near it is a woman with a bundle on her head and a boy at her side. A cavalier rides after a lady on horseback up the hill. A boy wades through the water. Near him two men are pulling in nets. There is a boy in a boat.

Canvas, 18 inches by 26 inches.

Engraved by Ozanne, and etched by Le Bas.

Not in the Lormier sale, as Sm. states.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 281 (1650 florins, Ph. van der Schley).

In the collection of Count Brühl, Dresden (Sm.).

341. Travellers.—With horsemen, beggars, and children.

Sale.—Beckford, Fonthill Abbey, Bath, 1823 (£78 : 15s., Emmerson).

342. A Large Dune Landscape with Trees.—Cavaliers on horseback, a loaded waggon, sportsmen resting, peasants and other accessories. A fine distance.

Canvas, 78 inches by 29½ inches.

Sale.—Enkhuizen, August 10, 1825, No. 94 (315 florins, Brondgeest).

343. Travellers on Horseback and on Foot.—They hasten up a mountain road, while some water their horses at a well.

Canvas, about 26 inches by 13½ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 95 (1000 florins).

344. A Grey Horse and a Waggon.—With men taking down a tent.

Sale.—G. T. Braine, London, 1857 (£215 : 5s., Gritten).

345. Travellers.—Near a lake are a lady and gentleman. Horses watering, washerwomen, and a sheep.

Sale.—F. Leicester, London, May 1860 (£151, Nieuwenhuys).

346. A Group of Saddled Horses.—A cavalier invites a lady to enter a boat.

In the Rinecker collection, Würzburg, 1863 (Parthey, ii. 806).

347. The Travellers.

Sale.—Earl of Clare, London, 1864 (£126 : 15s., Nieuwenhuys).

347a. Carts on a Steep Hill.—[Pendant to 67.]

Signed; canvas, 17 inches by 14½ inches.

In the collection of Anton Jaeger.

Sale.—Count Cajetan Brunetti, Vienna, January 12, 1871, No. 127—pendant to No. 128.

347b. Three Horsemen.—On the left a rider sits on a grey horse. On the right are two other riders. Bredius thinks that it is not genuine. [Pendant to 325b.]

Panel, 8½ inches by 11½ inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 386—pendant to No. 387.

347c. Figures on a Road.

Panel, 13½ inches by 16 inches.

Sales.—London, December 3, 1904, No. 86.

(Possibly) London, January 30, 1905, No. 81—"Horsemen and Figures on a Road," of the same size.

347d. Horsemen and Figures on a Road.

11½ inches by 15½ inches.

Sale.—Mrs. Yeats Edwards and others, London, March 4, 1907, No. 111.

348. THE COACH IN THE HILLS.—To the right on a road round a hill comes a coach with four grey horses. On the same side, but higher up, two herdsmen are grazing their cattle on a plateau, near two trees with scanty foliage. To the left is a castle in the middle of the valley, under a grey sky.

Signed on the right at foot with the monogram ; panel, 16 inches by 17 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 214 (2150 francs).

349. THE FORD.—In the left foreground is a shallow stream. A man in a red cloak on a grey horse rides through it, across patches of dry ground, away into the distance. To the right a woman comes wading through the water. To the right is a sandy road, with a leafless tree and a humble cottage at the side of it, farther back. In the centre are two anglers on the river-bank. These figures and the whole foreground are relieved as dark silhouettes against the sand-hill behind, which is brightly illumined by sunshine. To the left of it are bushes. To the right, a road winds round it ; on the road are a man on foot, a woman, and a dog. In the left distance is a broad landscape. There are fine thunder-clouds in the sky. Two fishing-boats are on the river in the left middle distance.

Signed on the left at foot with the early monogram ; canvas, 22½ inches by 28½ inches.

In the collection of Clément Duval, Paris.

Sale.—Thirion, Paris, June 10, 1907, No. 26.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

350. THE WOODEN BRIDGE OVER THE WATER-FALL (or, Travellers ; a Woman wading through a Stream).—To the left, on the edge of a waterfall, which a boy and a woman with a child on her back have just crossed, a waggon with four horses has halted. On the bridge over the stream are a countrywoman and a young man with two dogs. To the right, near a well, are travellers seated, a horseman and a horse. A woman on a mule and a peasant come down the road, up which a countryman is riding. In the distance is a cottage amidst trees.

Signed with the full monogram ; canvas, 23 inches by 27 inches.

In the Louvre, Paris, 1903 catalogue, No. 2622.

351. A WOMAN FORDING A STREAM. Sm. 335 and Suppl. 137 ; M. 7.—In a hilly landscape, a wooden bridge crosses a stream which flows between rocks and forms several waterfalls. On the bridge is a peasant. Another man sits to the right on the edge of the bridge, with his feet dangling ; he looks down to where a woman with her child on her back has descended some steps in the rock and is about to ford the stream. A child and a dog follow her. To the right two anglers sit on the bank. In the distance is a stone bridge with two arches, protected by a round tower. In spite of the full monogram, this is a very early work.

Signed on the right at foot with the full monogram ; panel, 14 inches by 17 inches.

Engraved by Moyreau, 1737, as "Le Passage de l'Eau"; and by A. Tischler, in the Brühl collection.

In the Hallée collection, Paris, 1737.

Sale.—Cressent, Paris, January 15, 1749.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1042; it was there in 1842 (Sm., who valued it at £84).

352. A Loaded Waggon crossing a Stream. *See* Sm. 34.—With women and children. [Compare note to 1000.]

18½ inches by 26 inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 105 (305 florins).

352a. Travellers and Horses crossing a Stream.—Near them are some women.

15 inches by 20 inches.

In the collection of Mlle. van Bleiswijk of Delft, who sold it to Van Reuver, 1725 (for 115 florins).

In the collection of Van Reuver of Delft, who sold it on April 7, 1734 (for 125 florins).

353. Landscape; a Man riding through a Stream.—A man in a red cloak rides a grey horse through a stream. A cottage stands on a hill. A man stays a child from crossing the stream.

Canvas, 21½ inches by 25½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 53.

Sale.—Marquis de Ménars, Paris, February 1782 (Rubis).

354. The Ford, (or, The Gipsy Woman). Sm. 198.—A landscape with a river winding through it. In the foreground a woman with a child on her back and another at her side is fording the stream. Beyond them are a horseman, a fortune-teller, and three other figures. A fine white horse and various accessories. [Compare 931.]

Sales.—Lollier, Paris, April 6, 1789 (3302 francs).

Wattier, Paris, 1797 (3000 francs).

354a. Figures, a Horse and Sheep by a River.—It intersects a broad hilly landscape.

Panel, 9 inches by 11½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 186.

355. A Sandy Landscape with a Ford. Sm. 270.—A view over a hilly country with barren sandy soil. To the right is a cottage. To the left is a plain, with a marsh and a river, through a shallow part of which a cart with peasants in it and men on foot are passing.

About 23 inches by 29 inches.

It is said to have been in P. de Smeth van Alphen's collection, as a pendant to "The Hay Harvest," now at Buckingham Palace (940). But the picture was apparently not in the sale of that collection, 1810.

An engraving by Chedel called "Chemin dans l'Eau" corresponds to the description of this picture, formerly called "Les Sablons de la Westphalie."

Sale.—London, 1813 (£570).

356. The Ford.—In the foreground of a landscape are three horses. A man holding his hat sits on one of them. Another horseman comes down a bank to a river, in which stand some sheep. On the farther bank is a high hill with a castle on it. [Compare 465.]

Panel, 14 inches by 18 inches.

Sales.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 4.

P. J. Hogguer, Amsterdam, August 18, 1817, No. 106 (1600 florins, Coclers).

357. Landscape. Sm. 462.—With a stream through which a cavalier and a lady are passing.

Sale.—John Webb, London, 1821 (£105).

358. Travellers; a Woman wading through a Stream. Sm. 96.—Over a hill to the left leads a broad rough road, on which are a cart with a woman and child in it drawn by a horse. Beside the cart are two men on foot. Behind it are a horseman and another man on foot. These are all descending the hill. Farther right a mounted cavalier rides up the hill, on the top of which, in the centre, are a cottage and a clump of trees. On the right is a stream, through which pass a woman with a child on her back and a man on a grey pack-horse. A boy gathers rushes. There are three or four dogs. "A broad and masterly painted picture full of effect" (Sm.).

Canvas, 20 inches by 24 inches.

In the collection of Jeremiah Harman.

Sale.—T. Emmerson, London, 1829 (£305 : 10s.).

359. Travellers passing a Ford. Sm. 386.—A broad river fills most of the picture. Its banks, to the left, are shaded with trees. On the right a horseman and a man leading a horse are crossing a ford, followed by a woman with a child, in mid-stream, and two dogs. On the farther bank to the left a man with a pack on his back is about to enter the water; he is closely followed by another man. "This little picture is remarkable for its clearness and the singular effect of the reflection of the clouds on the water" (Sm.).

11 inches by 13 inches.

Engraved by Basan; and by Pelletier when in the Giraudin collection.

In the Giraudin collection, Paris.

In the collection of M. d'Arrois, Strassburg, 1829 (Sm., who valued it at £210).

360. Landscape with a Ford.—Figures on a ruinous bridge. A horseman in red passes a ford. [A duplicate of, or identical with, 1043.]

Engraved.

Sale.—Farrer, London, 1858 (£158 : 11s., Nieuwenhuys).

361. Landscape with Horsemen and Peasants passing a Ford.—Two anglers.

Sale.—London, 1859 (£115 : 10s., Farrer).

361a. Peasants travelling approach a Ford.—With a waggon, horses, and dogs. Trees to the centre and houses to the right.
15 inches by 22 inches.

Sale.—De Falbe, London, May 19, 1900, No. 143.

362. TRAVELLERS WAITING FOR THE FERRY.—In the centre foreground travellers wait on the bank of an Italian lake for the ferry-boat, which a man is rowing to the shore. Among them are a gentleman in a red cloak on a chestnut horse, seen from the back, a boy on a grey horse loaded with a tub and packages, two Capuchin friars, some peasants, and a herdsman with cows and sheep. Behind the group is a rocky cavern. On the road leading from this to the bank come a horse and waggon and some persons on foot. In the distance are mountains and a castle. This is an example of the early period. The landscape is almost the same as in 88, also at the Hermitage.

Canvas, 26 inches by 32 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1016.

363. The Ferry.—People with horses, cows, and sheep wait to cross. A very fine picture.
Dated 1659.

Sale.—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 4 (160 florins).

363a. At a Ferry.—Figures and horses wait on the bank.
8½ inches by 11½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 39 (30 florins).

364. The Ferry-Boat.—A hilly country with a river. On the right bank is a group of four persons, one of whom has a child, with a grey and a bay horse. They wait for the return of a boat with passengers and cattle which has just reached the opposite bank. Beyond are two figures on a road beside a hill. "An early production" (Sm.).

Panel, about 14 inches by 16 inches.

Sale.—T. Jones, London, 1837 (£65 : 2s.).

365. The Ferry.—At the foot of a rocky hill to the left is a river with a ferry-boat. On a tongue of land to the right are several figures with a bay and a grey horse. At the water's edge a dog barks at the ferry-boat laden with passengers, near which are two bathers. Three figures ascend a path on the hill. The right-hand group includes a kneeling woman who points out the horses to her child. The horseman bends down to the child, while the father stands behind with another child and looks on. Farther away a peasant lies on the ground. Cloudy sky.

Panel, 14½ inches by 18 inches.

Sale.—Vanderbelen, Brussels, 1840.

J. J. Chapuis, Brussels, December 4, 1865, No. 429.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Jules Porgès, Paris.

366. THE COLLISION. Sm. 430.—To the right of a hilly landscape, at the foot of a tree-clad slope on which herdsmen are resting, a rider galloping from the left on a spirited piebald horse has frightened the horses of a country waggon containing two women, each with a child in her arms. In the centre a lady in yellow on a bay horse has halted. A woman with a milk-can and a peasant with a basket of eggs have both fallen down in trying to get out of the waggon. At the lady's side a beggar with a wooden leg asks for alms. In the left middle distance is a coach and four. In the left foreground is a river.

Signed on the right at foot with the full monogram; canvas, 22 inches by 31 inches.

Engraved by Le Bas, when in the De Piles collection, Paris, 1739, as "Le Pot au Lait."

A copy measuring 26 inches by 30 inches is in the possession of a Paris dealer.

Another copy, ascribed to Pieter Wouwerman, is in the Karlsruhe Kunsthalle, 1894 catalogue, No. 323, measuring 28 inches by 34 inches; mentioned as an original of Philips W. by Parthey (ii. 804).

A third copy, on canvas, measuring 24 inches by 30 inches, was in the sale—J. Bernard, Amsterdam, November 24, 1834, No. 172.

It was acquired by Dresden through Rigaud from the De Piles collection, Paris, according to Hübner.

In Guarienti's inventory of the Dresden pictures (before 1753), No. 1695.

In the Dresden Gallery, catalogue 1905, No. 1443.

366a. Travellers meeting.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 83 (30 florins).

366b. Some Ladies and Gentlemen riding round a Milkmaid with a Barrow.—[Pendant to 443a.]

Sale.—B. Cronenburg and others, Amsterdam, March 22, 1762, No. 35 (65 florins, with pendant, De Leth).

367. The Waggon stuck fast. Sm. 119.—Several baggage-waggons pass along a road broken by a chasm near the sea. In the left foreground one has sunk in a hole in the road; the driver tries to extricate it. [Identical with 368. Pendant to 602.]

Panel, 14½ inches by 17½ inches, or the reverse.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-8, and ii. 472.

Sale.—Comtesse de Verrue, Paris, March 27, 1737.

In the Mansard collection, Paris.

Sales.—Blondel de Gagny, December 10, 1776, No. 113 (6005 francs, with pendant).

Destouches, Paris, March 21, 1794 (without pendant).

Tolozan, Paris, 1801.

Marquis de Montcalm, Paris, May 4, 1849 (£304 : 10s., Ellis—according to *Art Sales*); or Paris, March 25, 1850 (8250 francs).

London, 1856 (£357, Pennell).

368. Identical with 367.

369. The Shying Horse.—A train of baggage-waggon goes along a road intersected by a river. To the right is a farm. A loaded waggon with four horses goes slowly up the hill. The two front horses have reached the summit, while the two others, led by the driver, exert all their strength. At the foot of the road a horse refuses to cross the ford, to the great alarm of a woman in the waggon, and in spite of the driver who pulls the horse by the bridle and lashes it with his whip. The farmer looks on; a woman with a child at her breast sits at the roadside conversing with a man carrying a bundle. To the left is a landscape. [Compare 367.]

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1104.

370. THREE HORSEMEN HALTING AT A WELL.—At a stone well near a cottage on a hill, three horsemen draw rein to let their horses take breath. One man has dismounted to give his grey horse a pail of water to drink. The two others sit on their horses, respectively a bay and a dun-coloured. There are two dogs. In the right distance is a view of the sea. Two half-naked bathers sit on the edge of the bank. Brown in tone; the figures are strongly relieved against the light. This dates from about the same time as the early picture in the Mauritshuis at the Hague (654). Compare also the other Antwerp picture (208).

Signed on the left at foot with the full monogram; panel, 17½ inches by 15 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 144 (1600 francs, Le Grel for the Antwerp Museum).

In the Antwerp Museum, 1905 catalogue, No. 500.

371. TRAVELLERS WITH A LOADED WAGGON RESTING NEAR A WATERFALL. Sm. 8; M. 14.—In the left middle distance are buildings on a rock. In front of these is a wooden bridge over a foaming torrent which forms a waterfall towards the foreground. To the right is a view over a hilly landscape. In the centre foreground halts a large loaded waggon with five horses, the foremost of which is grazing. To the right are pack-mules and men resting with women, children, and dogs on the road. [Pendant to 626.]

Signed on the right at foot with the full monogram; copper, 12 inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 7, 61; and by Parthey (ii. 808).

Engraved by Moyreau, No. 14, as "La Cascade."

According to Sm.—

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 72 (1400 francs, with pendant).

De Tugny et Crozat, Paris, June 1751 (1860 francs, Stoltz).

But according to the Dresden catalogue—

Bought from the collection of the Comtesse de Verrue, through Le Leu, for Dresden, 1749.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1444.

372. TRAVELLERS IN A LANDSCAPE.—Along a range of

hills. The foremost travellers rest on the left beside a fountain, on which three stone female figures with trumpets and other instruments stand on a globe. The most prominent figures are those of a man in dark blue on a grey horse with his back to the spectator, and of another man in a yellow jacket and red breeches on a brown horse which is drinking. An early picture of brownish tone.

A scratchy signature towards the left; canvas (probably transferred from panel), $27\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

In the possession of the London dealers P. and D. Colnaghi and Co., March 1908.

373. **Horsemen halting.**

Signed with the monogram; panel, 14 inches by 20 inches.

In the Lyons Museum, 1903 catalogue, No. 201; given by Jacques Bernard, 1875.

374. **LANDSCAPE WITH HORSEMEN.**—They rest at the foot of a tower.

Signed, P. W.; canvas, 11 inches by 14 inches.

Exhibited at Mainz, 1887, No. 296.

In the collection of the late St. C. Michel, Mainz.

375. **HORSEMEN APPROACHING A RIVER.** Sm. 307.—Three cavaliers are in the foreground, to the left of the centre. One has dismounted to tie up his boot. To the right, in front of them, two dogs run towards the river. Farther back a man leads from the water a horse which draws a net on shore. To the left of the horse are a peasant and a woman seated. Still farther back are two fishermen in a boat. From the extreme left of the middle distance come two other horsemen. A beggar asks the man in front for an alms.

Panel, 12 inches by 16 inches.

Lithographed by Akeman Allesson, 1820, from a picture then in the collection of Count Rechberg, Vienna (Sm.).

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 89 (700 florins); it had come from the collection of Queen Isabella of Spain, according to the sale catalogue.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 513.

376. **TRAVELLING MERCHANTS HALTING ON THE ROAD.** Sm. 354 and Suppl. 156; M. 60.—Three travellers halt on a road which leads past a ruined house on the left. There are a woman on a white horse, in profile to the right, with a basket of goods fastened to the saddle; a man on a brown horse, to the right, facing the spectator; and another man who has dismounted and stands with his back to the spectator and holding a stick, beside his horse to the right in front of the others. This man converses with a woman seated by the roadside to the right, with a child on her lap. To the left of her, farther back, stands a boy; in front of her is a black dog. Still nearer the front a white dog drinks from a puddle. An early picture in spite of the full monogram.

Signed on the left at foot with the full monogram; panel, 16 inches by $19\frac{1}{2}$ inches.

Engraved by Moyreau, No. 60, as "Les Marchands Forains," in 1748.

In the collection of Count Brühl, 1748.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1002; it was there in 1842 (Sm.).

377. Travellers halting on the Bank of a River. Sm. Suppl. 13.—Some persons are bathing in the river; others are watering their horses or angling. On the right a man fastens a bundle on a horse, which a beggar holds by the bridle. Near him a man and a woman sit on the ground; another man leans asleep against a bank. In the middle distance is a wooded hill, with a pass on which are other figures. On the top of the hill a herdsman tends an ox and a sheep.

Many passages in this picture look very suspicious, as, for example, the way in which the hills to the left are rendered against the sky, and the grey horse in the centre. Probably it is an old copy or a weak original.

Signed on the right at foot with the full monogram; canvas, 25 inches by 28 inches.

From the Baudouin collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1009.

378. AT THE TOLLGATE.—To the left is a river valley; on the lofty right bank of the river are horsemen and waggons, a half-withered tree, and other objects.

Signed on the left with the full monogram; canvas, 20 inches by 26 inches.

Sale.—Perkins, London (Bode for the Strassburg Gallery).

In the Strassburg Gallery, 1899 catalogue, No. 148.

379. TRAVELLERS RESTING.—To the right of two trees in the centre, travellers have alighted from a coach. Nearer the front, in the middle, is a saddled grey horse which kicks out behind; a frightened boy runs away. To the right of the grey a horseman gallops forward. To the left is a stream, in which a rider waters two horses in the centre, while farther off children are bathing.

Signed with the full monogram; canvas, 18 inches by 23 inches.

Sales.—Benjamin Reges and others, Frankfort-on-Main, November 27, 1906, No. 107.

J. Durlacher and others, Frankfort-on-Main, February 26, 1907, No. 187.

In the Hülsmann collection, Wiesbaden.

379a. Travellers with Horses resting.—Cattle also in a fine landscape.

Sale.—Van Albemarle, The Hague, October 26, 1744 (Hoet, ii. 145), No. 17 (304 florins, De Vriend).

379b. Landscape with Figures on Horseback and on Foot.—Some speak to a woman near a fountain. [Pendant to 439.]

Panel, 15½ inches by 22 inches.

Sale.—Marquis de Brunoy, Paris, 1749 (5409 francs, with pendant).

379c. Travellers and Horses resting.

Sale.—S. Dayrolles, London, May 11, 1786 (£88 : 4s.).

379d. Travellers and Horses resting.

Sale.—London, 1788 (£45 : 3s.).

380. Travellers Halting on the Road.—In the centre of a hilly landscape with a river two horsemen have dismounted. One, in red, stands near a tree with his back to the spectator; the other, facing to the front, holds his horse's bridle. Near them is a group of beggars—a woman with two children on an ass, a man asking an alms, another man, and a dog. To the left a traveller, seen from the back, is with a man and woman near a well. In the middle distance are women with bundles, a man leading a horse, a dog, and a sportsman.

Canvas, 25 inches by 29 inches.

Sale.—Amsterdam, June 26, 1799, No. 9 (3450 florins, Viet.).

380a. A Halt of Travellers. Sm. 276.

Sale.—Lord Clanbrassil, London, 1814 (£103 : 19s.).

380b. Landscape with Travellers reposing. Sm. 508.—In the foreground are travellers reposing. Near them a man holds a white horse and a bay by their bridles. On a bank beyond, a peasant leans on an ox harnessed to a plough. To the right is a horseman, preceded by a woman and child.

Panel, 21½ inches by 18 inches.

Said by Sm. to have been in the Dresden Gallery, 1829; apparently this was a mistake, as no such picture is known to have been there.

381. Travellers resting. Sm. 389.—A barren landscape. To the left is a tent, with a large canvas, hung from a tree to a pole, under which six persons are resting. At the entrance to the tent is a traveller on a grey horse, seen from the back. A woman stands beside him; a man sits in the tent. On the other side of the traveller is a beggar. In the centre foreground a man draws a cup of wine from a cask for a traveller with a dog.

12 inches by 15½ inches.

Engraved by Aliamet as "Halte Espagnole."

Sale.—Prince Galitzin, Paris, 1825 (4000 francs).

In the possession of T. Emmerson, London, 1829 (Sm.).

381a. Travellers resting.—In a hilly landscape are peasants on horseback, and travellers resting near a stream in which two boys are swimming.

Canvas, 15 inches by 19 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 410.

381b. Travellers Halting on the Road.—Three horsemen, one of whom is on a grey horse, halt on a little hill and converse with a soldier on foot. Near them three other soldiers rest on the ground.

Panel, about 21½ inches by 26 inches.

Sale.—C. J. Stiers d'Aertselaer, Antwerp, September 18, 1848, No. 6.

382. Three Travellers Halting on the Road. Sm. 30 and Suppl. 132.—On the left is a hill covered with bushes, with two leafless trees on the top, and, at the foot, a pool of water at which a dog is drinking. In the foreground three travellers halt on the road. One, seated on a black horse, speaks to another, farther back, who stands holding the bridle of his heavily laden horse. The third man kneels beside his grey horse to mend a torn saddle-girth. A few rays of sunlight break through the clouds. [Pendant to 442.]

Panel, 13 inches by 15 inches, or, according to Sm., 18½ inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 100.

Engraved by Cochin as "L'Accident de la Voyage."

Sales.—Comte de Vence, Paris, February 11, 1761 (Sm. says 1750) (700 francs, with pendant).

(Possibly) A. Perignon the elder, Paris, April 8, 1853.

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 145 (1500 francs, Le Roy); Sm. says it was in this collection in 1842.

383. Travellers halting.—Travellers halt near the top of a hill. The women are seated; one has a child on her lap. The men relieve the pack-animals of their loads or let them drink. Higher up on the hill is a woman with a flock of sheep.

Panel, 13 inches by 16 inches.

In the Rhodé collection.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 179 (7100 francs).

384. Travellers with Laden Horses on a Road. Sm. Suppl. 181.—An open country with a broken and undulating surface. On rising ground to the left are figures. A young woman sits with a child in her lap. A peasant with a bay horse halts to caress her. Another peasant with a grey horse, laden with panniers and bundles, passes on. Beyond, to the right, four travellers with two pack-horses go along the bank of a river. Farther away a man and horse are resting. A fine evening in autumn. "Painted in the third manner of the master, clear and silvery in tone" (Sm.).

Panel, 14 inches by 16 inches.

Bought by O'Niel from Stacey of Norwich, 1835.

Bought by Sm. from O'Niel, and sold to Brook Greville.

Sales.—Brook Greville, London, April 30, 1836 (£336, Scott for Charles Cope).

Charles Cope, London, 1872 (£577 : 10s., Ayerst).

384aa. Horsemen resting.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 89.

384a. Rest.

Cardboard, 11 inches by 8 inches.

Sale.—Tscheppé and others, Frankfort-on-Main, November 7, 1898, No. 113.

384b. Horsemen resting.

13 inches by 14 inches.

Sale.—London, May 28, 1903, No. 27.

385. Travellers resting on the Road.—Several persons halt round a poor little wooden hut. One man lets his pack-ass drink at a stream, in which, to the right, a man is bathing his feet. Farther right a person kneels to get water, while another man stands drinking out of a mug. On the road to the right a cripple crawls on all fours. Behind him are other figures and a man riding away on an ass. In the left middle distance a road runs beside a cliff; along it comes a loaded waggon.

Signed with the monogram; panel, 17½ inches by 25 inches.

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 202 (950 florins).

386. HORSES AND ASSES GOING DOWN A DEFILE.

—A fine genuine picture of the early period.

Signed on the right at foot; panel, 9½ inches by 11 inches.

In the Basel Museum, 1898 catalogue, No. 136.

387. THE GREY HORSE IN THE GROTTO.—In a romantic rocky defile, an unsaddled grey horse stands in profile to the right. In front of it a man and a woman rest on the ground. A shepherd with his dog stands near; another man comes down the road on the right. This is a work of the transition period, but still retains much of the early style.

Signed on the left at foot with the full monogram; panel, 18 inches by 14½ inches.

In the Dresden inventory of 1722, No. A 688.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1415.

388. TRAVELLERS IN A GROTTO.—A gentleman on a piebald horse holds the horse of a lady in black silk who has dismounted. Another horseman rides away in the distance. Beyond are hills. This is probably an early work, but not very good, though genuine.

Signed in the centre at foot with the full monogram; panel, 11 inches by 8½ inches.

From the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1008.

389. TWO HORSEMEN RESTING AMID RUINS.—Between them is a countrywoman with a child.

Signed with the full monogram; canvas on panel, 16 inches by 14 inches.

In the gallery of Prince Liechtenstein, Vienna, 1885 catalogue, No. 605.

389a. Figures and Horses in a Grotto.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 35 (105 florins).

389b. A Grotto with Horses in it.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 162), No. 30 (42 florins).

389c. Horses and Figures in a Grotto.

Sale.—Amsterdam, May 8, 1715 (Hoet, i. 184), No. 6 (170 florins).

389d. Landscape with Ruins, Horses, and Figures.

23 inches by 18 inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 188), No. 36 (425 florins).

390. The Interior of a Grotto. Sm. 98.—A lady and some gentlemen enter to inspect an antique vase on a pedestal. One man with his whip draws the lady's attention to the inscription on the vase.

Panel, 11 inches by 12 inches.

In the Braamcamp collection, 1752 (Hoet, ii. 511).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 288 (410 florins, A. van Aalst).

391. A Grey Horse grazing in a Ruin.—Near it is a man holding a saddle. Farther off are a mounted cavalier and two sportsmen with their implements.

Panel, 10½ inches by 12 inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 86 (161 florins, Spruyt).

391a. Travellers in a Grotto.—In the opening of a grotto, a fine grey horse is being saddled. Behind it a woman with a child sits on a bay horse. Farther off are two dogs. A woman and a boy come down a hill at the back.

Panel, 15 inches by 19 inches.

Sale.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 168 (70 florins, Roos).

391b. A Lady and Gentleman in a Grotto.—Near them is a tomb. Farther back are two horses, one ridden by a cavalier, the other held by a boy.

Signed with the monogram; panel, 13½ inches by 18½ inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 170 (80 florins, Van den Berg).

391c. A Rocky Grotto.—In it stands a monument on which hangs a metal shield. A cavalier is about to strike the shield to raise an echo.

Signed; panel, 13½ inches by 18½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, ii. 809).

392. Travellers halting under a Rocky Cave. Sm. 143.—On the right are three horses. The nearest is lying down. The second, a grey, stands in the centre, with a man beyond leaning against it. The

third is a bay. Two women with infants, a man with a pack-ass, and another man smoking, form a group in the centre. On the extreme left two persons lie sleeping on a heap of hay.

Signed with the monogram; panel, 14 inches by 16 inches.

Sale.—Prince de Conti, Paris, April 8, 1777 (3099 francs).

In the collection of Thomas Emmerson, 1826 (who paid £280 for it).

Sales.—T. Emmerson, London, 1829 (£199 : 10s.).

B. Narischkine, Paris, April 5, 1883, No. 42 (4900 francs).

392a. A Narrow Rocky Pass over High Mountains.—Men are busy loading an ass and a horse.

Dated 1650; panel, 9½ inches by 14 inches.

Sale.—Isenburg and others, Frankfort-on-Main, October 3, 1898, No. 292.

392b. Horsemen halting near Ruins.

Panel, 16 inches by 21 inches.

Sale.—London, June 1, 1900, No. 22.

392c. Horses near Ruins.

18½ inches by 28 inches.

Sale.—Younge and others, London, November 22, 1902, No. 50.

393. Travellers resting in a Ruin.—Herdsman and cattle-drivers halt in the interior of a ruin. To the left lie sheep. In the centre a harnessed grey horse eats out of a manger. Farther back is a heavily laden bay horse, near which the driver is busy. A herdswoman, with an infant in her arms, speaks to a herdsman seated on the ground. Through an archway is seen a landscape. A second herdswoman, leading a child, approaches the archway. Golden evening light.

Signed on the right at foot with the monogram; panel, 15 inches by 16 inches.

Sale.—The brothers Bourgeois, Cologne, October 27, 1904, No. 102.

393a. Travellers resting near a Ruin.

Sale.—S. W. Lawley and others, London, March 19, 1906, No. 50.

393b. A Horseman, Peasants, and Horses near an Old Ruin.

19 inches by 16 inches.

Sale.—Marchioness of Londonderry and others, London, February 23, 1907, No. 142.

394. A Cavern. Sm. 497.—In the cavern are a grey horse and a man standing behind it with his hand on the horse's neck.

Described by Sm. from a mezzotint by Verkolje.

395. THE HALT ON THE ROAD NEAR A STREAM.—A horseman has dismounted to speak to a washerwoman who stands in the water carrying a bundle of linen. Behind them three persons are reclining.

Canvas, $11\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

In the collection of Antoine Brasseur, Lille.

In the Lille Museum, A. Brasseur bequest, 1893 catalogue, No. 907.

396. **THE WASHERWOMAN.** Sm. 205.—To the right is a river. On the bank a pedlar holds a pack-horse by the bridle, while he speaks to a young woman with a bundle of linen. There are three other washerwomen. To the left is a tree. "A beautiful production, very clear in tone and brilliant in effect" (Sm.).

Panel, 10 inches by 12 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 347; by Waagen, ii. 109; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 162-3.

Engraved by Veau.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 213.

Sales.—Choiseul Praslin, Paris, February 18, 1793 (5511 francs, President Haudry).

H. Muilman, Amsterdam, April 12, 1813, No. 185 (2225 florins).

Prince de Talleyrand, Paris, July 7, 1817, No. 46—the collection was bought before the sale by W. Buchanan, the London dealer.

In the collection of Alexander Baring, 1829 (who paid £262 : 10s. for it).

In the collection of Lord Ashburton, The Grange, sold as a whole to the London dealers Thomas Agnew and Sons and others, August 1907.

In the possession of Thomas Agnew and Sons, London, January 1908.

396a. **A Horseman and a Washerwoman.**—On a hill, a man holds the bridle of a pack-horse. He speaks to a woman washing linen in a stream. By Wouwerman or in his manner.

Sale.—Amsterdam, December 5, 1785, No. 113 (33 florins, Quinkhard).

397. **HALT OF TRAVELLERS.** Sm. Suppl. 139.—In a hilly landscape, by a stream to the left, a man in a grey jacket with yellow sleeves on a grey horse halts with his back to the spectator. Near him, in the centre foreground, another man stands beside a roan horse with panniers. A third man holds a full pannier. Behind him sits a country-woman with a child. A dog is lying down; another dog drinks at the stream. In the left middle distance two boys are fishing. A horseman approaches from the right middle distance. [Pendant to 398.]

Signed in the right hand bottom corner with the full monogram; panel, 18 inches by $15\frac{1}{2}$ inches.

In the first supplement to the chief Kassel inventory of 1749, No. 970.

At the Schloss Altstadt, Kassel, 1783 inventory, No. 27.

At the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 348 (old No. 321). [Sm. valued it at £210 in 1842.]

398. **TRAVELLERS HALTING TO REFRESH, WITH A WAGGON.** Sm. Suppl. 151.—In the right foreground is a country waggon; a bay horse lies down in front, while a grey horse stands near. Behind them is a peasant with a bundle on his back. In the left foreground sits a countrywoman. Near her are a dog lying down and a full

sack with which a child is playing. On a hill in the middle distance is a cottage, in front of which is another child at play. Gloomy black clouds in the sky. [Pendant to 397.]

Signed on a stone on the right at foot with the full monogram; panel, 18 inches by 15½ inches.

In the collection of Madame Van Reuver, Delft, bought as a whole by the Landgraf of Hessen Kassel, December 18, 1750.

In the chief Kassel inventory of 1749, No. 574.

At the Schloss Altstadt, Kassel, 1783 inventory, No. 26.

At the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 349 (old No. 322).

399. HALT OF PEASANTS RETURNING FROM MARKET. Sm. Suppl. 104.—In the right foreground, leaning against a willow trunk, are two peasants returning from market and a woman with a child. Near them, on the ground, are two hens tied up, a bag, a stick, a dog, and a basket. To the left, near the tree, in profile to the right, are a bay horse with a collar on and a grey horse, unharnessed, which is cropping the grass. To the right of the figures is the head of a pack-ass. In the left middle distance are peasants, another grey horse grazing with its head away from the spectator, and a brown horse lying down. A cloudy day.

Signed on a stone on the right at foot with the full monogram; panel, 11 inches by 14 inches.

In the chief Kassel inventory of 1749, No. 18.

In the Kassel Academy, 1783 inventory, No. 41.

At the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 351 (old No. 324).

400. A PEASANT FEEDING HIS HORSE ON THE WAY HOME FROM MARKET. Sm. 426 and Suppl. 154.—On the right a swift stream flows past an old leafless tree towards the front. In the centre foreground a peasant in red has unharnessed his grey horse from a market-cart and put fodder before it. In the cart sits the peasant's wife with a child at her breast. On the right an empty poultry-basket hangs from the cart. In the left foreground lies a dog gnawing a bone. Behind, in the middle distance, a woman with a bundle on her back goes away to the left. A man is seated with his back to the spectator.

Signed on the left at foot with the full monogram; panel, 12 inches by 10 inches.

Engraved in the Musée Napoléon.

A copy is in the National Museum, Stockholm, 1900 catalogue, No. 711.

Bought with 936, and a tapestry representing Mary Magdalen, from Jan Goeree (for 300 florins). They formed part of the estate of Gerard Reuver and his wife Baligje Hulft, who had inherited both pictures from her brother Jan Hulft of Brussels.

In the collection of Madame van Reuver, Delft, bought as a whole by the Landgraf of Hessen Kassel, December 18, 1750.

In the chief Kassel inventory of 1749, No. 576.

In the Kassel Palace, 1783 inventory, No. 91.

At the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 356 (old No. 239).

401. THE MARKET CART.—A bare hilly landscape, with a cottage behind a knoll and a church tower in the distance. In the foreground a man in a cart speaks to a woman. On the road are peasants, horsemen, and dogs. On a distant hill is a gallows with a corpse hanging from it. This was formerly ascribed to Pieter Wouwerman. Waagen, who corrected this error and assigned it to Philips, called it "a good and warmly coloured picture of his 'first manner.'"

Signed with the full monogram, not quite in the usual form, but genuine; panel, 11½ inches by 16 inches.

Mentioned by Waagen (Suppl. 458).

In the collection of Archibald M'Lellan, Glasgow, bought by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 1103 (old No. 544).

402. THE HALT OF TRAVELLERS.—A dark landscape. In the foreground two men, a woman and child, with a dog and fowl, rest near a pollard tree. To the left a white horse and a chestnut horse are grazing. To the right is a pack-ass. A work of the late period; the sky has been much repainted.

Signed with the monogram; panel, 11½ inches by 14½ inches.

Mentioned by Waagen (iii. 288).

In the collection of Archibald M'Lellan, Glasgow, bought by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 1105 (old No. 546).

403. RETURNING FROM MARKET. Sm. 77 and Suppl. 31.—In the foreground is a cart with a grey horse. The driver, dressed in red with a sort of white Hussar cap, sits sideways on the horse. In the cart is a woman with a large brass milk-can and a poultry-basket. A woman with a child at her breast sits in front of a little bush by the roadside to the left. Near her are a package and a basket. A dog is in front of the horse. A good picture.

Panel, 12½ inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 165, 251, 356-7; and by Waagen, ii. 202.

Engraved by R. Strange and by Hervey.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 36.

In the Le Noir collection.

Sales.—La Live de Jully, Paris, March 1770 (1200 francs).

Grammont, Paris, January 16, 1775 (2180 francs).

Randon de Boisset, Paris, February 3, 1777, No. 93 (2890 francs, Paillet).

Clesne, Paris, December 4, 1786 (5400 francs).

Duchesse de Berry, London, 1834 (priced at £400 but not sold).

Duchesse de Berry, Paris, April 4, 1837, No. 49 (7066 francs).

In the collection of Charles Heusch, London, 1842 (Sm.)

Probably the picture in the collection of Lt.-Col. G. L. Holford, London.

404. PEASANTS HALTING ON THE ROAD.—In the left foreground are two leafless trees near a hedge; beneath them sits a woman playing with her child. In front of her, in the centre, stands a man, seen from the back, beside a cart with a grey horse facing left. In the distance are some cottages in open country. A good picture.

Signed with the full monogram; panel, 12 inches by 14 inches.

Presented by Collot or acquired from his endowment.

In the Montpellier Museum, 1890 catalogue, No. 799.

405. PEASANTS RESTING.—A peasant family, with a woman soothing her child, and a dog, are resting near a grey horse.

Signed on the right at foot with the early monogram; panel, 13 inches by $9\frac{1}{2}$ inches.

From the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 510.

406. A CARRIER HALTING.—To the right a man unloads packages from a waggon. The horses, a grey and a bay, have been unharnessed and stand near. To the left near the wall of a cottage built amidst ruins, a woman with a child sits on the ground near an ass that is lying down. In the middle distance a wooden bridge connects the ruin with a rock. Two women are drying linen on the bridge. In the distance are a castle and hills. A weak and uninteresting picture.

Signed on the left at foot with the full monogram; panel, 14 inches by $16\frac{1}{2}$ inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1010.

406a. A Country Waggon.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 46 (135 florins).

406b. Three Horses with Peasants resting.

14 inches by $16\frac{1}{2}$ inches.

Sale.—Van Wassenaar Obdam, The Hague, August 19, 1750 (Hoet, ii. 291), No. 24 (527 florins).

407. Peasants with a Waggon resting on the Shore at Scheveningen.—A waggon in which is a woman with a child. Near it are two horses, one of them a grey. Farther off are a man with a whip, a child and other accessories. [Pendant to 876c.]

Panel, $11\frac{1}{2}$ inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 43.

Sale.—Duc de Lavallière, Paris, February 21, 1781 (4101 francs, with pendant).

407a. Peasants resting.—A loaded waggon, in which is a woman nursing a child. A peasant has unharnessed the grey horse and gives it fodder. By or after Wouwerman.

Canvas, 18 inches by $15\frac{1}{2}$ inches.

Sale.—J. van der Maas and the widow P. van Spijk, Amsterdam, June 30, 1783, No. 81 (17 florins, Kaerten).

407b. Peasants resting.—On a hill near a tree stands a white-and-brown spotted horse. Near it some peasants are resting, with their dog and bundles. Farther away are a pack-ass, and other figures and animals. [Pendant to 407c.]

Panel, $12\frac{1}{2}$ inches by 14 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 54 (90 florins, with pendant, Van Aken).

407c. Peasants resting.—In the centre stands a bay horse, eating oats out of a sack which a man has put on the ground in front of it. Another man sits on a grey horse near a tent and some trees, beside which are other men, with a woman and children. On the road are two travellers. [Pendant to 407b.]

Panel, $12\frac{1}{2}$ inches by 14 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 54 (90 florins, with pendant, Van Aken).

408. Peasants resting. Sm. 197.—A landscape with buildings on a hill. Two horses, unharnessed from a cart, are in the foreground. There are three figures; a woman sits holding a child in her arms. "An exquisite little landscape" (Sm.).

Panel, 5 inches by 6 inches.

Sale.—Lollier, Paris, April 6, 1789 (2200 francs, with a picture of the same size by A. van der Velde).

409. Peasants going to Market. Sm. 272.—In the foreground a group of persons with horses are starting on their journey. There are other figures.

[Compare 410.]

Sale.—Willett Willett, London, 1813 (£178: 10s.)

409a. A Pack-Ass and Figures.—A waggon comes down a hill.

Panel, 17 inches by 16 inches.

Sale.—I. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 159 (200 francs, De Vries, bought in).

409b. An Old Horse, a Man, and a Woman.—With other accessories in a landscape.

Panel, $12\frac{1}{2}$ inches by 9 inches.

Sale.—Rotterdam, June 9, 1828, No. 38.

410. Peasants starting for Market. Sm. 375.—To the right is a large pile of buildings like a ruined castle, on the top of which are trees and bushes and a thatched cottage reached by a ladder. At the foot are a horseman and persons loading a market cart in which are a boy and two women; one woman has a basket on her head and the other takes a basket from a man at the side. In the centre foreground is another horseman, seen from the back. To the left, where there is a view of open country, a woman draws water at a well. "The artist appears to have intended to represent the dawn of morning, as a general sombre tone pervades the picture" (Sm.). [Compare 409.]

14 inches by 17 inches.

Engraved by Pistrucci in the gallery of Lucien Bonaparte, 1816; and by anonymous engraver.

Exhibited at the British Institution, London, 1824.

In the collection of Lucien Bonaparte, sold 1816.

Sale.—Zachary, London, 1824.

In the collection of Frederick Perkins, London, 1829 (Sm.).

410a. Peasants resting.—A woman with a child at her breast sits in a waggon. A grey horse stands near; a man gives it fodder. [Pendant to 254. Compare 400.]

Signed, Ph. Wouwerman; panel, 12 inches by 10 inches.

Sale.—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 87 (115 florins, with pendant, Schetsberg).

411. Halt of Market People. Sm. Suppl. 209.—A hilly landscape with bushes and a withered tree. Some market people halt in the foreground. There are three women; two are seated and one has a little boy with her. A man unloads a basket from an ass, near which is a brown horse. Beyond is a man on a grey horse. Farther away a traveller goes up a steep road, at the top of which is a cow. An early work (Sm.).

Panel, 12½ inches by 16 inches.

Exhibited at the British Institution, London, 1836.

Then in the collection of William Hastings, London.

Sale.—London, 1840 (£77 : 14s.).

412. Market People halting on the Road. Sm. 492 and Suppl. 242.—A barren landscape. To the right is a large stone bridge, near which are a loaded barge and some bathers. In the foreground a bay horse is feeding; a roan horse stands beside it, nibbling its mane. Behind the roan is a man with a stick. In the corner a woman kneels at a basket, in which is a kid. A woman on horseback and other figures are seen approaching.

Panel, 15½ inches by 18 inches.

Sale.—Collection at Rutland House, 1827 (£168).

In the collection of Colonel Ainslie, 1829 (Sm.).

Sale.—At H. Phillips's rooms, London (Hume).

In the possession of the Rev. J. Brogden, who sold it to Sm., 1840.

Bought from Sm. by G. Pennell (for £40).

413. A Pilgrim asking Charity of Peasants. Sm. Suppl. 140.—A pass between lofty hills, covered with bushy trees, on the top of which is a castle. In the right foreground is a party of peasants, comprising two women, a little boy and a horseman, who converse with a woman seated with a child in her arms. A pilgrim asks for alms; his tired comrade rests on the ground. A grey pack-horse is behind the woman. Farther off, a tilt-waggon comes down a steep hill. A fine warm evening. "Painted in the artist's first manner" (Sm.).

Panel, 18 by 24 inches.

In the collection of John Newington Hughes, Winchester, 1842 (Sm.).

Sales.—John Newington Hughes, London, April 14, 1848 (£54 : 12s., Goldsmidt).
Goldsmidt, London, 1850 (£60 : 18s.).

413a. Horses and Peasants resting on the Road.

Sale.—S. Woodburn, London, June 24, 1853 (£190, Gritten).

413b. A Family halting.—A man with two horses stands near. Signed with the monogram ; copper, 23 inches by 19 inches.

Wrongly said to be in the Dresden Gallery in 1863 (Parthey, ii. 808). It cannot be identified with any of the pictures painted on copper that are already there, or with any other.

413c. Peasants resting.—In the centre stands a grey horse facing left. A bay horse lies near. To the right are a loaded country waggon, and a peasant family with children. At the back is a landscape, with trees on a bank.

Canvas, 14 inches by 16 inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 245.

414. A Peasant Family.—A waggon drawn by a mare comes down a steep hill. It is heavily laden with household goods ; a woman with a child sits on the top. A man leads the mare. There are other persons on foot and a horseman. In the foreground a dog is drinking.

Signed at foot with the early monogram ; canvas, 14 inches by 21 inches.

Exhibited at Brussels, 1882, No. 276.

Sale.—Ruelens, Brussels, April 17, 1883, No. 297.

415. Peasants halting on the Road.—On a bank by the roadside, in front of a cottage with two trees, sits a countrywoman with a child on her lap. She speaks to a pilgrim sitting beside her on the right, with his back to the spectator. A peasant stands behind him. Another peasant on a grey horse carrying goods halts on the right. At the top of the bank, farther back, sits yet another peasant, holding the rein of a pack-mule facing left in profile. On the left is a river with a masted ship.

Signed on the right at foot with the monogram ; panel, 19 inches by 15 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 350.

Sales.—Count Schönborn, of Pommersfelden, Paris, May 17, 1867, No. 140 (No. 231 in the 1857 catalogue of this collection).

Baron de Beurnonville, Paris, May 21, 1883, No. 110 (10,900 francs.)

415a. A Herdsman's Family resting.—On a gentle eminence, up which goes a laden waggon, a herdsman's family is grouped round a grey pack-horse. The woman carries a child in her arms. Fine in tone.

Signed on the right at foot with the monogram ; panel, 19 inches by 19½ inches.

Sale.—Cologne, June 28, 1890, No. 87.

416. PEASANTS WITH A WAGGON.—With horses in a landscape. Genuine but not good.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 146 (£9 : 10s.).

417. A PEASANT AND A HORSE.—In a landscape. Behind, a man rides on a heavily laden mule. To the left is a woman.
16 inches by 14 inches.

Sale.—Chandos Reade, and others, London, July 13, 1895, No. 84 (£262, M. Colnaghi).

417a. Landscape with Peasants and Animals.
Panel, 22 inches by 19½ inches.

Sale.—London, May 28, 1903, No. 149.

417b. A Peasant, a Woman, and a Grey Horse.—In a landscape.

Panel, 12½ inches by 10½ inches.

Sale.—London, March 21, 1904, No. 67.

417c. Landscape with a Waggon and Figures.
14 inches by 17½ inches.

Sale.—London, February 5, 1906, No. 100.

418. Starting for Market.—A man leads a horse from a stable. A woman with a distaff sits on a wall near him. Another woman in front ties up a sack. A third woman leans on a wall farther away.

Described by Sm. from an engraving by Hervey, entitled "Le Préparatif pour le Marché."

419. HORSEMEN HALTING AT AN INN.—Early work.
Panel.

In the picture-gallery in the Royal castle at Aschaffenburg, 1883 catalogue, No. 143.

420. CARRIERS AT AN INN.—In front of an inn to the left is a waggon with two horses. A man gives a pail of water to one horse. The carrier stands in front, drinking from a mug which the hostess has brought. In the centre foreground a loaded waggon comes from the right, drawn by a grey horse on which a woman sits. The driver in red, with a short whip in his left hand, walks on the right. Behind, in the right middle distance, is a horseman half hidden by the ground. Below is a river valley. It was formerly attributed to Pieter Wouwerman and later to Andries Both, but it is a genuine early work by Philips Wouwerman.

Signed on the left at foot with the early monogram; panel, 14½ inches by 19½ inches.

Acquired at Prague, through Riedel, in 1742.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1410.

421. HORSEMEN HALTING AT AN INN. Sm. 516.—To the left is an inn, to the right a watering-place. In the left foreground a horseman, who has dismounted from his grey horse, speaks to a

girl at a well. In the centre the host with a beer-jug stands in front of a horseman who raises his glass. On the right two children sail a little boat in a puddle.

Signed on the left at foot with the late monogram ; panel, 16 inches by 19 inches.

Purchased in 1749 by Le Leu from the Crozat collection, Paris—according to the Dresden catalogue.

In Guarienti's inventory, before 1753, No. 1642.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1438.

422. FIVE HORSEMEN HALTING AT AN INN. Sm. 11 and Suppl. 4 ; M. 11.—Five horsemen armed with swords and guns halt at an inn to the left. The house is overgrown with creepers and has a tree with scanty foliage in front. Two of the men have dismounted. One stoops to the right to tie up his boot. The other sits on the left at the inn door and draws the maid-servant on to his knee. His grey horse stands in profile to the left in the centre foreground, and eats from a manger. Near the road to the right is a stream, in which a boy is bathing : four other boys are undressing. In the middle distance, a waggon with two horses comes from the left towards the right foreground. Beyond stretches a plain with rows of trees ; to the right is a castle. A low range of hills in the distance closes the view. At the inn door stands a woman with a child in her arms. There are two figures on the roof. [Pendant to 699.]

Signed in the left centre at foot with the full monogram ; copper, 7 inches by 10 inches.

Engraved by Moyreau, No. 11, as "Le Cabaret."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 357.

An old copy is in the Dijon Museum, 1883 catalogue, No. 187.

Sales.—Comtesse de Verrue, Paris, March 27, 1737 (3775 francs, with pendant).

Randon de Boisset, Paris, February 3, 1777, No. 90 (7800 francs, with pendant).

Duc de Praslin, Paris, February 18, 1793 (12,000 francs, with pendant).

Duchesse de Berry, London, 1834 (exhibited for private sale, at £300, but not sold).

Duchesse de Berry, Paris, April 4, 1837, No. 52 (4987 francs).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 310.

423. HALTING AT THE INN.—In the centre a saddled grey horse stands in profile to the left. A groom holds it by the bridle. Another man kneels on the ground in front. Behind, to the right near a tree, a horseman converses with the host, who stands at the inn door. Here are three women, a little girl and a boy holding a dog's paw. In the left middle distance a gentleman and a lady go away. A waggon full of jovial peasants comes along the road. To the left of it is a view of a flat valley.

Signed with the full monogram.

In the collection of Léopold Favre, Geneva.

424. HALTING AT THE INN.—In the right foreground a peasant family are resting. A man, in profile to the left, raises a mug to drink. To the left and farther back is a woman with a child in her arms. To the left, beside her, a man is tying his shoe. To the right, near the group, are bundles and implements in front of an ass that is lying down; behind it stands a cow; both animals are in shadow. A girl standing behind the woman bends down and points with outstretched right hand to the left middle distance, where a lady and two cavaliers are preparing to ride off. The lady and one cavalier are mounted; the other cavalier adjusts his stirrups. To the right stands the host offering the lady a glass of wine. To the left is a beggar. In the middle distance is the inn, filling the whole right side. The lighting is effective.

Signed with the full monogram; panel, 20½ inches by 27 inches.

Acquired in 1744.

In the Copenhagen Museum, 1904 catalogue, No. 390.

424a. TRAVELLERS HALTING.—A woman sits on her horse. A man has dismounted from his grey horse and kneels on the ground. On the road are a beggar, a seated woman, and many other figures. To the left are a horse and a haystack. In the distance to the right is a windmill.

In the collection of Lord Allendale, London.

425. THREE HORSEMEN HALTING AT AN INN. Sm. 309.—In the left foreground, in front of an inn, a horseman lies on the ground with his back to the spectator; he converses with a companion who stands in front of him to the right, with a dog still farther right. Beyond the recumbent man the hostess is busy putting oats into a trough. At the back the third horseman, who is mounted, looks into a mug which he holds in his right hand. In the right middle distance the host is attending to the other two men's horses. In the right distance are travellers. A fine picture, simple and natural in composition. [Pendant to 293. Compare 819.]

Signed with the early monogram; panel, 16½ inches by 23½ inches.

Mentioned by Waagen (ii. 343).

In the Dulwich College Gallery, London, 1892 catalogue, No. 77. It was there in 1829 (Sm., who valued it at £367 : 10s.).

426. HALTING AT THE INN.—[Compare 661.]

In the collection of Mrs. Joseph, London.

427. Travellers halting at the Inn.—In the centre foreground a saddled grey horse, which faces left, stands drinking from a pail. Near it are the rider, an ostler, and a little girl. Behind it is a waggon in a side view; fodder is being put into a manger for the two horses. A cavalier assists a lady to descend from the waggon. A beggar, hat in hand, advances; a dog barks. In the left foreground a man sits on a tree trunk with his back to the spectator. Near him, to the left, a woman sits facing the spectator; a little girl stands at her knee. Farther left stands a man in profile to the right. He wears a hat, and holds a mug in

his hands clasped behind his back. Behind the waggon horses a horseman halts, facing the spectator; he drinks from a mug held in both hands. The inn fills almost the whole left half behind the figures; to the right of it are two lofty trees. In the right middle distance is a river. A woman with a child on her back sits on the nearer bank; a little boy points to the farther bank, where a man is seated. On the road beyond him is a house.

Tall and narrow.

In the possession of the London dealers Dowdeswell.

In the collection of T. Humphry Ward, London.

428. IN FRONT OF THE INN.—Two horsemen halt in front of an inn. One wears a red jacket. On the road are two grooms with dogs; farther away is a woman. Near the inn are cattle. A fine picture.

Signed with the monogram; 19½ inches by 17 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 96.

In the collection of R. W. Wilbraham, London.

429. Cavaliers and Ladies in front of an Inn.—To the left is the corner of an inn overgrown with creepers, with a slender tree near it. Nearer to the front, in shadow, a young woman stands at a well, over which is fixed an old wheel. On the ground are a pail, a brush, and a jug. A cavalier mounts his grey horse, which faces right, and is held by a young groom. In front of it lies a dog. To the right, farther back, a young cavalier, with a cloak over his right shoulder, stands while a page pours him out a glass of wine. Behind them, a lady on horseback bends down to speak to a cavalier, whose figure is concealed by that of the young man, save for his broad-brimmed grey hat, and the right hand with which he is gesticulating. To the left, behind the grey horse, is another horseman, emptying a mug, with his back to the spectator. The host stands near and looks up at him. On the right a placid stream flows to the front. On a tongue of land a cavalier is watering his horse, while a horseman waits for him. A peasant, with basket on back and stick on shoulder, sits in shadow to the right of the lady on horseback. Beyond, stretches a broad, flat landscape; a rustic couple, the woman carrying a child on her back, are walking away. There is also a tramp.

Tall and almost square.

In the Prado Gallery, Madrid.

430. HORSEMEN HALTING AT AN INN. Sm. 126, 170, 472.—Three horsemen halt at the door of an inn. One, with his back to the spectator, bends to take a glass from the host. Another man faces to the front and is wrapped in a cloak. The third, in profile, has drunk and is about to pay; he holds the second man's horse by the bridle-rein. To the left is a woman with a child in her arms and a boy at her side. In front a dog drinks at a pool. A very fine and richly coloured picture of the middle period. [Pendant to 64.]

Signed with the full monogram ; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.
Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-8, and ii. 68-9.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 117 (2500 francs, with pendant).

Blondel d'Azincourt, Paris, February 10, 1783 (1861 francs).

In the Valedau collection, Paris, 1829 (Sm., who valued it at £262 : 10s.) ; the collection was bequeathed to Montpellier in 1836.

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 801.

431. THE PILGRIMS IN FRONT OF A COTTAGE.

Sm. 480 and Suppl. 228.—At the door of a cottage, a woman sits with her four children. The youngest is in her arms. She lets another woman give refreshments to two pilgrims, one of whom stands facing her, while the other sits on an upturned basket. Behind the woman, a man taps a cask of wine to serve two travellers. One of them sits on his grey horse, while the other has dismounted to feed his horse. Farther back, a man and a woman laden with bundles come up a hill. A fine picture in good preservation.

Signed with the full monogram ; panel, $12\frac{1}{2}$ inches by 13 inches.

According to Sm., in the sale of William Lormier, The Hague, 1763 (411 florins), but no such picture is in the sale catalogue, and no such price was paid for any lot.

In the collection of Chevalier Sébastien Erard, 1829 (Sm., who valued it at £157 : 10s.).

Sale.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 170 (4500 francs).

In the La Caze collection.

In the Louvre, Paris, La Caze bequest, 1902 catalogue, No. 2634.

432. HORSEMEN HALTING AT AN INN.

18 inches by 15 inches.

In the Dutuit collection, Rouen ; purchased May 9, 1865.

In the Petit Palais des Beaux-Arts, Paris, Dutuit collection, 1907 catalogue, No. 399.

433. HORSEMEN AT AN INN.—Peasants with a grey horse halt at an inn. A picture of good quality, belonging to the painter's maturity. [Possibly identical with 287.]

In the collection of E. de Rothschild, Paris.

433a. Halt before an Inn.

Panel, $14\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

In the collection of Sir F. Cook, Bart., Richmond, Surrey, No. 209.

434. PEASANTS HALTING AT AN INN. Sm. 396 and Suppl. 182.—On the left, peasants halt at an inn. On the right, near the horses, a young man stands cutting bread for the travellers. Near him are an old man and two boys playing with a dog. In the centre is a waggon. A young man is tying-up his shoe. The waggoner drinks from a mug. A dog licks the grease on the axle of the waggon. To the left, near the inn, a man and a woman sit on the ground, conversing with a woman

holding two children in her arms, who stands in front of them. In the right background is a river with many boats, some of which are drawn up on the bank. This is a very early and good picture, brownish in tone, especially in the ground and the lighting. The cloud high up on the right is, however, somewhat too black.

Signed on the right at foot with the full monogram ; panel, 13 inches by 23 inches.

Engraved in the Brühl collection by A. Tischler, and by Filheul as "Les Voituriers."

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1007 ; it was there in 1842 (Sm.).

435. TWO CAVALIERS AND A LADY ON HORSE-BACK HALTING AT AN INN. Sm. 371, and Suppl. 164.—The lady wears a blue dress under a yellow cloak trimmed with ostrich feathers. She is mounted on a grey horse, and holds a little dog on the saddle. One cavalier on a piebald horse laughingly holds up his empty glass to the lady. The other cavalier has dismounted from a bay horse, and stands with his back to the spectator talking to the host. A dog lies at his feet. At the inn door is an old woman. From the right approaches a peasant family. The man holds a little boy by the hand, and leads a pack-ass carrying two baskets, in one of which is a baby. The woman carries a third child in her arms. In the distance is a landscape with hills on the horizon. This must have been a very fine picture but has darkened too much, so that the grey horse is out of tone.

Signed on the left at foot with the full monogram ; panel, 13 inches by 16½ inches.

Engraved by Moitte as "Le Repos des Voyageurs" in the Brühl collection.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1013.

436. HALT OF CAVALIERS AND A LADY AT AN INN. Sm. Suppl. 115.—Three cavaliers and a lady halt at a village inn. To the left, one rider sits on a bank playing with a dog. The lady on a bay horse speaks to a girl standing in front of her. A second horseman with a broad-brimmed hat and a buff coat has hastily ridden up to his comrade. Behind the girl a grey horse stands at a manger. A third rider stands on the left, in front of the others, with his back to the spectator. To the right, on the road up the bank, sit a peasant and a woman with a child in her arms and a dog at her feet. This is a work of the mature period ; it is genuine and not at all bad.

Signed on the left at foot with the full monogram ; panel, 11 inches by 12 inches.

In the collection of Count Koucheleff-Besborodko, St. Petersburg, 1866 catalogue, No. 20 ; it was there in 1842 (Sm.).

437. A CAVALIER AND LADY HALTING AT AN INN. Sm. 522.—Six figures. In the centre foreground stands a grey horse, in profile to the right. A groom with three dogs holds the horse's bridle,

while its rider stands behind, facing left. Here a peasant puts a basket of fodder before a bay horse with a lady on its back. At the back are an inn to the left, and a park-wall. In the extreme right foreground is a man. Two horsemen ride up the road in the middle distance. A fine picture of the good period. Sm. thought it "an example of the greatest beauty and perfection."

Signed with the monogram ; copper, 10 inches by 13½ inches.

In the collection of Prince Eugene, Munich, 1829 (Sm., who valued it at £420).

In the Leuchtenberg collection, St. Petersburg. No. 126.

438. HORSEMEN AT AN INN.—On the right is a cottage. A rider on a grey horse halts to drink a glass of wine, while a peasant holding a jug stands before him. At the cottage window stands a woman with a child. In the left middle distance comes another horseman. Two dogs run in front of him ; a man walks behind. In the left distance are hills.

Canvas, 13½ inches by 11 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 606.

438aa. IN FRONT OF THE STABLE.—In the foreground of an open place before a stable, with a view of a broad and pleasing landscape, a groom tries to hold a restive grey horse by the bridle. A horseman in a red cloak and plumed hat, and a man on foot with his hand on a post, look on. To the left of them is another man with a lady on his arm. In the right foreground is a stable with a thatched roof, with accessories. To the left is a dog.

Signed with the early monogram ; canvas, 14 inches by 15 inches.

In the Von Gerding collection, Frankfort-on-Main.

Acquired by the Duke of Nassau between 1830 and 1850.

In the Wiesbaden Gallery, 1907 catalogue, No. 80.

438a. A Halting-Place.

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 68), No. 66 (72 florins).

438b. A Halting-Place.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 32 (525 florins).

438c. A Resting-Place.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 33 (300 florins).

438d. A Halting-Place with Figures.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 100), No. 20 (126 florins).

438e. A Halting-Place.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 47 (112 florins).

438f. A Halting-Place.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 107), No. 45 (490 florins).

438g. An Inn with Horses and Figures.

Sale.—Johan Steyn, Haarlem, April 28, 1711 (Hoet, i. 141), No. 2 (600 florins).

438h. A Halting-Place.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 82 (24 florins).

438i. A Halting-Place in Germany.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 84 (26 florins 5).

438j. A Halting-Place.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 205), No. 2 (237 florins).

438k. A Halting-Place.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 205), No. 5 (300 florins).

438l. A Post-Waggon.

26 inches by 29½ inches.

Sale.—Amsterdam, October 31, 1725 (Hoet, i. 313), No. 8 (300 florins).

438m. A Halting-Place.—With many figures and horses.

Sale.—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 325), No. 3 (420 florins).

438n. A Halting-Place.

27 inches by 33 inches.

Sale.—Amsterdam, April 29, 1732 (Hoet, i. 374), No. 15 (300 florins).

438o. A Halting-Place.

18 inches by 14 inches.

Sale.—Amsterdam, March 18, 1739 (Hoet, i. 567), No. 1 (375 florins).

438p. A Halting-Place.

Sale.—B. Johan Furly, Rotterdam, March 31, 1739, No. 7 (43 florins, Bisschop).

438q. A Halting-Place.—With various horses and figures.

10½ inches by 11½ inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 123—No. 129 in the original catalogue—(102 florins, Hoed).

438r. A Halting-Place.—With figures and horses.

19½ inches by 29 inches.

Sale.—Van Hoeken, Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 54), No. 1 (450 florins).

438s. A Resting-Place.—With figures and horses. [Pendant to 87.]
14 inches by 16 inches.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81), No. 15 (305 florins).

438t. A Halting-Place.—With different figures and horses.
18 inches by $34\frac{1}{2}$ inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 64 (100 florins).

438u. A Resting-Place.
 $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 37 (205 florins).

438v. A Halting-Place.
 $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 38 (130 florins).

439. Cavaliers halting at the Door of an Inn. Sm. 28.—An open landscape with a varied and beautiful distance. [Pendant to 379b.]
Panel, $15\frac{1}{2}$ inches by 22 inches.

Sale.—Marquis de Brunoy, Paris, 1749 (5409 francs, with pendant).

440. Three Horsemen at an Inn. Sm. 349; M. 52.—Three horsemen halt at an inn, overgrown with foliage, part of which is seen to the right. The man in front sits facing right on a piebald horse, and wears a plumed hat. The second, to the right and farther back, faces the spectator; he holds up a glass of wine. The third man has dismounted, and stands to the left holding his horse's bridle. At the door the stout host stands, holding a jug, beside a woman seated with a child on her lap. In front, a boy plays with a dog and a goat which he holds in leash. In the left centre of the foreground, a gipsy woman with a child approaches; farther left, five others are encamped round a fire over which hangs a pot. In the distance is a hilly landscape with a castle in the centre. [Pendant to 95a.]

24 inches by 20 inches.

Engraved by Moyreau, No. 52, as "Les Bohémiens," 1746.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 64.

In the collection of Crozat de Tugny, 1746.

Sale.—Président de Tugny et Crozat, Paris, June 1751 (3200 francs, with pendant).

441. A Waggon halting at an Inn.—Horses, figures, and children.

32 inches by $30\frac{1}{2}$ inches.

Three pictures of this subject occurred in the Braamcamp sale of 1771; one (Sm. 94 = 446) can be traced in this collection in 1752; another (Sm. 92 = 469) cannot well be identical with this much larger picture mentioned by Hoet; the third (Sm. 82 = 445) may be identical with it.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 511).

442. A Traveller halting. Sm. 31.—On the top of a bare hill, a man sits with two dogs. In the centre are two horses; one is laden with goods; on the other, a grey, sits a traveller who drinks from a large jug which a woman with a child in her arms has handed him. Behind the woman a dog is reaching up to a pail on a stool; beside her lies another dog. [Pendant to 382.]

Panel, 13 inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 100.

Engraved by Beaumont as "Le Voyageur Altéré."

Sale.—Comte de Vence, Paris, February 11, 1761 (700 francs, with pendant).

443. A Horseman at an Inn. Sm. 44.—A woman begs for alms at an inn door. Near her is a horseman holding a glass of wine.

Canvas, 30 inches by 25 inches.

Sale.—De Selle, Paris, February 19, 1761 (2000 francs).

443a. A Halting-Place.—With horses and horsemen in a village. [Pendant to 366b.]

20 inches by 24½ inches.

Sale.—B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 34 (65 florins, with pendant, De Leth).

443b. A Halting-Place.—With two horsemen.

8½ inches by 10 inches.

Sale.—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 13* (20 florins, Geld).

443c. A Halting-Place.

15½ inches by 21 inches.

Sale.—Theodorus Fierens, Antwerp, March 21, 1763 (Terw. 287), No. 1 (126 florins).

444. The Post-Waggon at the Inn. Sm. 33; M. 55.—A landscape with a canal, on which is a ferry-boat with three passengers. To the left is an inn. In front of it a post-waggon with two horses draws up; a cavalier helps a lady to alight. Near them a horse without a bridle drinks out of a pail. Round the house are numerous figures. On the right a woman with a brass milk-can sits on the ground. Near her, on the canal-bank, are three sheep.

Panel, 18 inches by 24 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 61.

Engraved by Moyreau, No. 55, as "La Diligence Hollandoise," 1751.

Sales.—Président de Tugny et Crozat, Paris, June 1751 (1001 francs, Leleux).

Pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 434), No. 95 (202 florins, De Winter).

444a. A Halting-Place.—With officers and soldiers in a fine landscape.

Panel, 14½ inches by 21½ inches.

Sale.—Van Kinschot, Delft, July 21, 1767 (Terw. 605), No. 5 (80 florins 15).

444b. An Inn.—Horses and other accessories in front.
14½ inches by 13 inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 644),
No. 7 (51 florins).

444c. A Halting-Place.
Panel, 14 inches by 18 inches.

Sale.—Amsterdam, March 6, 1769, No. 119.

444d. Horsemen at an Inn.—A woman offers bread to a man on a grey horse. Near him is a man holding a glass. Farther off are a boy holding a grey horse and another rider. At the back are fishermen and anglers.

Canvas on panel, 16 inches by 20½ inches.

Sale.—A. B.—, Leyden, October 30, 1770, No. 6 (38 florins).

445. The Post-Waggon at the Inn. Sm. 82.—On a hill to the right is a cottage. In front of it are a post-waggon with six horses, and a man and woman who have dismounted. Nearer the front a huntsman holding a white horse converses with another huntsman who is coupling his dogs; their guns and dead game lie on the ground. At one side a woman adjusts a girl's cap; another woman lies asleep on a bag. Behind her are two children in a basket and a woman talking to men, apparently gipsies. In the foreground is a river; a boy is washing his feet and a dog is drinking. In the distance a horseman, leading a second horse, rides up a hill, down which comes a waggon. [Possibly identical with 441.]

Canvas, 28 inches by 30 inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 275 (1100 florins, A. van den Bogaerde).

446. The Post-Waggon at the Inn. Sm. 94.—In the foreground stands a post-waggon with two horses to which a groom gives fodder. A child looks out of the waggon. A peasant on an ass has a bundle of faggots on the saddle behind him. A man with a pack on his back stands near. [Pendant to 953.]

Panel, 16 inches by 14 inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 284 (720 florins, Yver); in the collection, 1752 (Hoet, ii. 511).

446a. Horsemen at an Inn.—In the foreground riders, mounted or on foot, halt at an inn. A woman offers something to a horseman. There are other accessories. [Possibly identical with 464.]

Canvas on panel, 16 inches by 20½ inches.

Sale.—Soeterwoude, Leyden, August 14, 1776, No. 22.

447.—Travellers at an Inn. Sm. 125.—With others variously engaged. "The figures in both [this and the pendant] are very small and are subordinate to the landscape" (Sm.). [Pendant to 1096f.]

Panel, 8½ inches by 10½ inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 116 (4406 francs, with pendant).

448. Travellers halting at an Inn. Sm. 155.—Amongst the various persons are a woman holding a child by the hand and another getting fodder for a horse tied to a rack. Another man holds a horse by the bridle. A woman looks out at the inn window. To the left sit two persons. [Identical with 477, according to Beurnonville sale catalogue.]

Canvas, 17 inches by 20 inches.

Sales.—Abbé de Gévigney, Paris, December 1, 1779 (1404 francs).

Dubois, Paris, March 31, 1784 (1402 francs).

448a. A Halting-Place in a Landscape.—Two horses are feeding at a manger.

Panel, 12 inches by 16 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 182.

448b. Horsemen at an Inn.—In front of a country inn a horseman halts to drink. The hostess stands before him. Near the house are tall trees. At the back is a huntsman on horseback with dogs.

Panel, 13 inches by 10 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 306 (67 florins).

449. Two Horse Soldiers at an Inn. Sm. 42 and 235.—To the right is an inn, before which are two horse soldiers with other figures. The nearer soldier on a white horse drinks from a jug. The other, facing the spectator, has a trumpet in his hand; a young woman sits behind him. Two dogs play in front. On the opposite side travellers are grouped round a fire, over which hangs a pot. [Pendant to 987.]

Panel, 11½ inches by 15½ inches—or 20 inches by 23½ inches, according to *Art Sales*.

Engraved by Baquoy as "Le Voyageur Allemand."

Sales.—De Selle, Paris, February 19, 1761 (2450 francs, with pendant).

Duc de la Vallière, Paris, 1781 (4101 francs, with pendant).

John Purling, London, 1801 (£220 : 10s., Birch).

450. Horsemen halting at an Inn. Sm. 153; M. 89.—To the left is a vine-clad house; beside it is a large tree with a pigeon-cot in it. In the foreground, before the house, are two sportsmen on horseback and two on foot. The nearer of the mounted men has his back to the spectator; the other blows a horn. One of the men on foot caresses a woman with ducks. The other stoops to couple some dogs. On the other side, near the house, stands a man drinking out of a narrow-necked jug; behind him is a woman with a child in her arms.

Panel, 13 inches by 14½ inches.

Engraved by Moyreau, No. 89, as "La Marchande de Canards," when in the Damery collection.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 4.

In the Damery collection.

Sales.—J. B. de Troy and others, Paris, April 9, 1764, No. 57 (800 francs).

Peters, Paris, March 9, 1779 (1213 francs).

Marquis de Changran, Paris, February 21, 1780 (1100 francs).

Helsleuter (? Van Eyl Sluyter), Paris, January 25, 1802 (1480 francs).
Langeac, Paris, 1808 (1705 francs).

Sir M. W. Ridley, London, February 6, 1864; bought by W. Cox
(together with 117), who sold it to Smith.

451. Travellers halting at a Refreshment Tent. Sm. 139.—
In front of a tent, travellers and others with horses and loaded waggons
have halted. Some are adjusting the baggage; others are drinking or
resting. A woman holds a child on a horse. On the right come travellers,
one of whom leads a mule.

Panel, 15 inches by 19½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 250.

Sales.—Paillet, Paris, 1777 (2130 francs).

Sabatier, Paris, March 20, 1809 (3901 francs—or 3001 francs,
according to Blanc).

452. A Halt of Travellers. Sm. 262.—In an open landscape two
travellers are seated; a third is mounted on a grey horse. They look round
at a cavalier on a prancing horse. Towards the left is a party of cavalry
at an inn.

Panel, 16 inches by 20 inches.

Sale.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 124 (1850
florins, De Lely).

452a. A Halting-Place.—With horses and figures.

Panel, 16 inches by 20 inches.

Sale.—Amsterdam, July 13, 1812, No. 138 (30 florins, Nieuwenhuys).

452b. An Inn.—With part of a wall. Two cavaliers with horses,
and other accessories.

25½ inches by 20½ inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 112.

453. Horsemen halting at an Inn.—A rich composition.

Panel, 13 inches by 15 inches.

Sale.—Peeters, d'Aertselaer, and Cleydael, Antwerp, August 27, 1817, No.
13 (1150 florins, Stevens).

453a. A Postilion halting at an Inn.—A woman gives him drink.

Panel, 11½ inches by 8½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 143.

453b. Cavaliers and Ladies halting at an Inn.—A lady, mounted
on a grey horse, carries a little dog.

Panel, 11½ inches by 14 inches.

Sale.—Van Mael, Antwerp, April 20, 1818, No. 2 (105 florins, Robiano).

453c. A Horse and Figures at an Inn.

Panel, 17 inches by 13 inches.

Sale.—Amsterdam, October 18, 1819, No. 59 (4 florins, Van den Berg).

454. At an Inn.—A cavalier, and a boy holding his horse. Behind them is another cavalier near his horse.

Panel, 14 inches by 18½ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 374 (288 florins).

454a. At a Country Inn.—Travellers on horseback and others halt. A fine landscape. By Wouwerman or in his manner. [Pendant to 508a.]

Panel, 8 inches by 10 inches.

Sale.—J. R. van Breuklerswaert, Amsterdam, May 10, 1824, No. 15.

454b. Travellers halting at an Inn.

Panel, 14½ inches by 20 inches.

In the collection of Baron de Castell Bedernau.

Sale.—Baron de Castell, Hamburg, July 21, 1824, No. 154.

455. A Lady and Gentleman halting at an Inn. Sm. 301.—A lady on a chestnut horse and a gentleman on a bay horse halt under an archway near an inn. A grey horse drinks out of a pail. To the left are three women.

Panel, 15 inches by 13 inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 22, (1060 florins).

456. A Lady on Horseback and other Figures halting at an Inn. Sm. 300.—A woman pours out a glass of liquor; a horse feeds at a trough. Dark in tone.

Panel, 13½ inches by 15½ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 37 (1345 florins).

457. A Halt of Travellers and Sportsmen. Sm. 490.—A hilly landscape with a rough broken road to the left. On the road, in front, are a cavalier in scarlet, who has dismounted from a grey piebald horse, and another cavalier who has dismounted from a bay. At the corner of a house, to the left, are a woman drawing water at a well, a cavalier on a brown horse, and the fat landlord saluting him. Between the two groups are a woman with two children on an ass, and a wooden-legged beggar asking an alms of her. Farther on the road are other figures. The country to the right is intersected by a river flowing towards high blue hills in the distance. "Admirably finished and remarkably clear and silvery in tone" (Sm.).

Canvas, 23 inches by 26 inches.

Exhibited at the British Institution, London, 1819.

Sale.—Duke of Bedford, London, June 30, 1827 (£525, Noseda).

In the collection of John Fairlie, London, 1829 (Sm.).

Bought by Pennell from Chaplin, 1844 (for £850).

458. [Identical with 437.]

459. The Restive Horse. Sm. Suppl. 75.—Near a lofty house, with a scaffolding at the top, are three cavaliers with their grooms and horses.

A light roan horse rears up. Another horse, whose head is held by a man, plunges out behind. The third horse, a grey, is mounted by a cavalier with his back to the spectator. One cavalier is fastening his boot.

Panel, 17½ inches by 15½ inches.

In the possession of Ménéchet, Paris, 1840 (Sm.).

460. Gentlemen halting for Refreshment. Sm. Suppl. 22.—The ruins of a castle, consisting of part of a round tower, a lofty arch, and an adjacent wall against which is a rack for fodder with a tiled roof over it. Seven horses and nine figures. A cavalier in a yellow jacket draws on his boot in the centre foreground. Behind him an ostler holding a white horse extends his hand to receive money from a cavalier. Beyond, a stableman leads forward a roan horse from beside two others. On the right a man with a scarlet cap adjusts the saddle of a bay horse. Near him, a groom on an iron-grey horse approaches, leading a second horse. Near the front, two boys are teasing a goat. A woman stands at a well near the archway. A fine evening.

Canvas, 23 inches by 19½ inches.

Imported from Italy and bought by Chaplin; afterwards in the possession of Sm.

Sale.—Joseph Delafield, London, 1842 (£225 : 15s., Nieuwenhuys).

461. Travellers halting at an Inn. Sm. 390 and Suppl. 271.—A high road with the corner of an inn at one side. Close to this, under a canvas awning hung from an old tree and a pole, are about eight travellers. Nearest to the front is a woman with a child in her arms, seated at the foot of a decayed tree. Near them stands a man with his hand on his breast. The others are seated and pass round a cup. A man on a bay horse, with his back to the spectator, bends his head towards the innkeeper, who stands to the left holding a glass. The view is bounded on this side by rocks covered with bushes and surmounted by a castle near the middle distance. Evening. [Pendant to 381.]

Panel, 12½ inches by 15 inches.

Sale.—Prince Galitzin, Paris, 1825 (3510 francs).

In the possession of the London dealer T. Emmerson, 1829.

In the Gritten collection, London, 1842.

462. A Horseman at an Inn.—He sits on a grey horse, holding a horn, and waits for the glass of beer which the innkeeper hands him. Near him is a brown horse. In the foreground a young peasant brings a pail of water.

Sale.—Paris, March 4, 1845, No. 127 (1565 francs).

462a. A Halting-Place.

Panel, 24 inches by 26½ inches.

Sale.—Widow of P. J. van Oosthuijse van Rijsenburg, born M. de Jongh, The Hague, October 18, 1847, No. 178.

462b. Waggon and Horsemen halting at an Inn.

Sale.—Captain Scobell, London, 1848 (£110).

462c. At the Inn.—To the right a horseman and another man on a grey horse halt at an inn. The man on the grey takes a glass from the hostess. On the left a third rider crosses a brook in which there are bathers.

Canvas, 18 inches by 23 inches.

Sale.—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 85.

463. In Front of the Inn.—Two horses are drinking. A third, a grey, is led by a cavalier to be watered. Hilly landscape. Cloudy sky. Very broadly painted.

Panel, 16 inches by 20½ inches.

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 75 (350 florins, Van Heeckeren van Twickel).

464. Travellers halting at the Inn.—A horseman drinks from a bottle handed him by a peasant woman with a child on her arm. He holds the bridle of the horse of his comrade, who rests on the ground. [Possibly identical with 446a.]

Canvas on panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 111 (600 francs, De Fer).

465. Halt of Travellers at an Inn (or, The Post-Waggon). Sm. 474.—In the centre stands the post-waggon covered with a red tilt; it is drawn by three horses, one of which, a grey, feeds out of a trough into which an ostler cuts black bread. A gentleman assists a lady to alight. A beggar-boy stands near asking an alms. Nearer the front a boy and a girl play with a goat. Farther right are a man on a prancing grey horse, another on a bay, and the fat host of the inn attending on them.

Panel, 15 inches by 19 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 495.

Sale.—Amsterdam, June 26, 1799, No. 11 (720, I. Schmidt).

Sm. says it was in the sale—P. J. Hogguer, Amsterdam, August 18, 1817, No. 106. But the description of this picture (356) is quite different from that of the Morny picture, and the two cannot be identical. Probably it has been confused with the picture in the Jurriaans sale, Amsterdam, August 28, 1817, No. 78 (1500 florins, Josi).

In the collection of Lord Charles Townshend, London, 1829 (Sm., who valued it at £315).

Sale.—Comte de M[orny], Paris, May 24, 1852, No. 34 (15,500 francs).

466. Horsemen at the Inn.—A luggage-waggon. A horseman is mounting a grey horse.

Sale.—T. Capron, London, November 27, 1852 (£122 : 17s., Nieuwenhuys).

466a. Horsemen halting at an Inn.—By Wouwerman or S. van Douw.

Panel, 18½ inches by 24½ inches.

Sale.—F. H. de Groof, Antwerp, March 20, 1854, No. 23.

467. Travellers halting at an Old House. Sm. Suppl. 217.—The house is to the right. One traveller rides a fine piebald horse. Another, with a red cap, is mounting a bay horse. Beyond these, a groom rides a restive grey horse down the bank of a river; two boys are bathing and two others are entering the water. Two other boys are on a wall, near the door of the house. On the left are two dogs fighting; one of them is held by a boy. "Painted in the latter time of the artist; clear and beautiful in tone" (Sm.). It has suffered from exposure to sunlight.

Panel, 16 inches by 20½ inches.

Mentioned by Waagen (ii. 186).

In the collection of the Baron J. G. Verstolk van Soelen, The Hague, No. 90, in 1842 (Sm.); the collection was sold as a whole to T. Baring, H. B. Mildmay, and Lord Overstone, 1846.

In the collection of Thomas Baring, London, 1854 (Waagen).

In the collection of the Earl of Northbrook, who gave it in exchange to Baron A. de Rothschild, 1881.

467a. Horsemen in Front of a Ruined House.—A troop of horsemen are mounting.

Signed with the monogram; canvas, 19½ inches by 15½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 76.

467b. A Halt of Cavaliers at a Mansion. Sm. Suppl. 203.—One cavalier rides a prancing piebald horse. Another has dismounted from a grey horse held by a boy, and fastens his boot near the fragment of a column. A man holds a saddle. Two horses are near a wall. This and the pendant "have become a little dark by time" (Sm.). [Pendant to 66e.]

Panel, 19 inches by 15 inches.

In the collection of Lord Saye and Sele, Belvedere, 1842 (Sm.).

Sale.—Sir C. E. Eardley, London, June 30, 1860 (£99 : 15s.).

468. Horsemen at the Inn.—A sandy road leads through a landscape framed by trees. In the left foreground is an inn, at which two horsemen halt. One has dismounted from his grey horse, on which the sunlight falls. A groom, attending the horse, gives it a basket of hay. Another groom brings from the right a trough of oats for the brown horse, whose rider has not dismounted, but sits drinking a glass of wine. In the style of Pieter van Laer.

Panel, 16½ inches by 20½ inches.

In the collection of D. van der Schrieck, Louvain.

Sales.—Héris, Brussels, June 19, 1846, No. 94.

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 148 (620 francs, Rommel).

468a. Horseman at an Inn.

In the Blankensee collection, Berlin, 1863 (Parthey, ii. 806).

468b. Travellers on Horseback leaving an Inn-Yard.

In the collection of Dr. Motz, Bremen, 1863 (Parthey, ii. 807).

468c. Horsemen halting at an Inn.

Signed, "Ph. Wouwermans 1653" (?); panel, 16 inches by 19½ inches.

In the Von Krane-Matena collection, Darmstadt, 1863 (Parthey, ii. 806).

468d. In Front of a Country Inn.—Horses are being fed. Figures on a hayrick.

Sale.—J. L. Coulson, London, 1863 (£126, Cox).

468e. Travellers halting at an Inn on a River-Bank.

Sale.—E. Ellice, London, 1864 (£173, Pearce).

469. Huntsmen halting to refresh at an Inn. Sm. 92 and Suppl. 37.—In front of an inn to the right a rider in red with a plumed hat halts his grey horse. Beside him is a saddled chestnut horse held by his rider. A groom puts fodder in a trough. An old woman near the inn seems to ask an alms. To the left, farther back, another rider holds the bridle of a rearing black horse. With his right hand he salutes a young lady on horseback, accompanied by a cavalier and a man on foot with a hawk on his wrist, who seems to be returning from the chase. In the immediate foreground two children are swimming a boat in a pool, at which a dog is drinking.

Panel, 17 inches by 14 inches.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 282 (925 florins, P. van der Stad).

G. N. A. M Baron van Brien en van de Grootelindt, Paris, May 8, 1865, No. 48 (37,000 francs); it was in this collection in 1842 (Sm.).

470. TRAVELLERS AT THE INN.—Horsemen and a loaded waggon.

Signed with the full monogram; panel, 14 inches to 16 inches.

Exhibited at Vienna, 1873, No. 132—pendant to No. 130.

Then in the collection of Anselm von Rothschild, Vienna.

471. A COMPANY HALTING AT AN INN.—Ladies and gentlemen on horseback with dogs halt at an inn. One leads his horse to a watering-place on the left.

Signed; 14 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 233.

In the collection of Lady Elizabeth Pringle, London, 1877.

472. The Inn.—Travellers on the bank of a lake. Hills in the distance.

Signed with the full monogram; canvas, 23 inches by 30 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879.

Then in the collection of Samuel Sanders.

473. Horsemen halting at an Inn.—A poor inn built amidst ruins. A man on a grey horse converses with the landlady. His companion is mounting a dun horse and has his foot in the stirrup. In the foreground

is a well ; the roller with the rope is fastened to a misshapen tree. In the distance a rider comes riding down a steep descent.

Signed on the left with the monogram containing the letters P H W, and dated 1662 ; canvas, $32\frac{1}{2}$ inches by $27\frac{1}{2}$ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 299.

473a. Halting at the Inn.—Numerous figures, amongst whom are several cavaliers, at the door of a ruined inn. Farther back is a village fair. Signed to the left on a bale, "P W" ; canvas, $24\frac{1}{2}$ inches by 35 inches.

Sale.—Berlin, April 5, 1898, No. 64.

473b. Horsemen and Figures at a Sutler's Tent.
16 inches by $22\frac{1}{2}$ inches.

Sale.—White and others, London, January 19, 1901, No. 46.

473c. Horsemen and a Lady halting at a House.
Panel, 14 inches by 10 inches.

Sale.—Sir Henry Meysey Thompson and others, London, March 16, 1901, No. 103.

473d. Horsemen and Figures at a House.
Panel, $17\frac{1}{2}$ inches by 21 inches.

Sale.—Wilson and others, London, May 24, 1901, No. 149.

473e. Horsemen at the Inn.
Signed ; panel, 17 inches by 14 inches.

Sale.—London, July 9, 1901, No. 363.

473f. A Horseman and Figures at an Inn.
25 inches by 24 inches.

Sale.—Fenton and others, London, February 16, 1903, No. 88.

473g. Horsemen at an Inn.
Panel, $10\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—P. H. Edlin and others, London, December 14, 1903, No. 92.

473h. A Halting-Place.
13 inches by $16\frac{1}{2}$ inches.

Sale.—Edmond Dresden and others, London, April 9, 1904, No. 152.

473i. At an Inn.—Numerous peasants halt at an inn in a river landscape.

Sale.—Chr. Bushell and others, London, March 17, 1906, No. 144.

474. Two Riders halt at a Poor Inn.—The riders are to the right. One man, on a brown horse, is seen in a three-quarter view from the back. The other, to the left of him, has dismounted from his piebald horse, and converses with the host and with his wife, who sits nursing her child. To the left three boys are playing on the ground. Farther back a hay-cart,

drawn by a horse which a countryman leads, goes down a hill to the right. A woman sits on the hay.

Panel, 12 inches by 16½ inches.

Sale.—Brussels, December 5, 1906, No. 85.

474a. A Horseman and Figures before a House.

Panel, 14½ inches by 13 inches.

Sale.—London, June 10, 1907, No. 95.

475. RIDERS HALTING AT THE INN.—On the right, two riders halt at the door of an inn. The cavalier with a plumed hat has dismounted from his horse, which a groom is watering; he holds out his glass to a countrywoman, who fills it again. The lady sits in her saddle, and with her right hand pushes back her veil. To the left, in a group, a horseman with hawk on wrist gives an alms to an old beggar-woman. In the background of a landscape darkened by a thunder-cloud is the sea. A genuine work, but restless in composition.

Panel, 13½ inches by 16½ inches.

Sales.—François Nieuwenhuis, Paris, April 28, 1881 (7000 francs).

M. Rikoff, Paris, December 4, 1907, No. 26.

476. A STABLE-YARD. Sm. 316.—Almost in the centre stands a dappled-grey horse, saddled, in profile to the left; a stable-boy holds it by the bridle. The rider stands to the left with his foot on a box or bench, fastening his right spur. A well-dressed lady stands behind him to the right, facing the spectator; she is about to mount a bay horse, held by a man behind her. To the left, near the cavalier, is a barking dog; behind it, three horses stand at the rack. The first and third are saddled; a groom appears to be removing the bridle from the second. On the extreme left, by the edge of the picture, stands a woman with a child in her arms. On the right, behind the grey horse in the centre, is a cavalier on another grey horse, facing the spectator; he converses with a smith who stands near with a dog at his feet. Behind them is the open gateway, through which a lady with falcon on wrist rides in; her figure is partly in sunlight. A dog runs beside her; to the right, behind her, a man with a gun walks away. In the stable to the right are two other horses in profile at the manger and rack. In front are a cock and two hens.

Signed on the left at foot with the full monogram; panel, 18½ inches by 25½ inches.

Exhibited in the Six collection, Amsterdam, 1900, No. 169.

Sales.—Van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 25 (875 florins, Brouwer).

M. van Coehoorn, Amsterdam, October 19, 1801, No. 85 (1810 florins, Roelofs).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 125 (1205 florins, Molemans for Van der Werf of Haarlem).

Jurriaans, Amsterdam, August 28, 1817, No. 77 (3200 florins, De Vries).

In the Van Winter collection, Amsterdam, 1829 (Sm.).

In the Six van Vromade collection, Amsterdam.

In the Rijksmuseum, Amsterdam, 3rd supplement to 1907 catalogue, No. 2719a.

477. Post-Horses being Fed. Sm. 391 and Suppl. 179.—A decayed cottage built against a ruined wall, behind which to the left is a large haystack. In the angle of the cottage and wall are a hay-rack and manger, at which stand three horses, the left-hand one with its head turned away, the others in profile to the left; the nearest horse is a grey. A man brings forward a basket of fodder. Another man bridles a horse standing to the left of the centre. On the extreme left is a leafless tree. To the right is a woman with a child; another woman is at the cottage window.

Signed on the right at foot; canvas, $19\frac{1}{2}$ inches by 22 inches (within the frame).

Engraved by Ozanne as "Les Relais Flamands."

In the collection of Count Brühl, when engraved.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.), but not to be identified with any picture there now.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 558; said to measure 20 inches by 23 inches, and to be identical with 448.

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of F. Stoop, Byfleet.

478. INTERIOR OF A STABLE-YARD. Sm. 441.—To the left is an archway. Several horses and figures. Among them is a youth on a grey horse; a man holds the bridle and whips the horse. A cavalier on a bay horse, followed by a lady on a bay, approaches the entrance. On the left, a man has dismounted from a dun horse; in front is another horse lying down. "The picture is of good quality but a little too dark" (Sm.). The old catalogue wrongly attributed it to Pieter Wouwerman.

Signed; panel, 13 inches by 19 inches.

Mentioned by Waagen (iii. 448).

In the Fitzwilliam collection, Cambridge, 1829 (Sm., who valued it at £262: 10s.).

In the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 80.

479. THE GREAT STABLE-YARD. Sm. Suppl. 16.—Two cavaliers on a bay horse and a roan and a lady with falcon on wrist on a bay halt, with their two dogs, at the entrance to the stable. On the left a man is mounting his horse, to which a groom is attending. Two children near him play with a kid. In the right background of the stable are three horses at a rack. A groom points to them while conversing with a man on horseback who has halted in the centre. Farther to the right and nearer the front are four more horses. A grey horse drinks from a pail; another is tied to a beam; a third is being groomed. Through the open stable-door is seen a landscape. To the right of the entrance is a cottage.

Signed on the right at foot with the full monogram; panel, 18 inches by $26\frac{1}{2}$ inches.

Purchased from Lormier, February 28, 1748 (for 750 florins).

In the chief Kassel inventory of 1749, No. 38.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 84.

At the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 343 (old No. 316).

480. THE STABLE BY THE RUINED HOUSE. Sm. Suppl. 234.—To the left is a river. Two horsemen ride down the bank into the water. In the right foreground is a ruined house. In front of it is an open stable with thatched roof, under which are several horses and grooms. In the centre foreground is a grey horse held by a groom; the rider stands in front, to the left. To the right a boy rides a goat which a girl pulls by a string. From the middle distance a cavalier and a lady ride forward along the river-bank. In the distance are hills. The clouds have been made dull by old retouching. "A highly finished but rather dark picture" (Sm.).

Signed on the right at foot with the full monogram; panel, $17\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Acquired by Reuver from his son-in-law (for 400 florins).

In the collection of Madame Reuver, Delft, purchased as a whole by the Landgraf of Hessen-Kassel, December 18, 1750.

In the chief Kassel inventory of 1749, No. 573.

In the Palace, Kassel, 1783 inventory, No. 87.

In the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 344 (old No. 317).

481. INTERIOR OF A STABLE WITH HORSEMEN RETURNING.—In a little stable-yard are four horsemen; three have dismounted. A groom on a ladder gets fodder in a basket. Two others, outside the stable, are unloading a waggon full of grain; the two horses are unharnessed. In the stable are a dog, two hens, a tied horse lying down in the left foreground, and, to the right, a boy playing with a goat.

Signed on the right at foot with a monogram now illegible; panel, $10\frac{1}{2}$ inches by 14 inches.

In the first supplement to the chief Kassel inventory of 1749, No. 1051.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 188.

In the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 345 (old No. 318).

482. THE STABLE-YARD. Sm. 9; M. 15.—The stable-yard is a broad thoroughfare. On the left a horseman in a red coat rides out at an archway, and is greeted by an ostler. Another horseman in a blue coat, on the right and facing the spectator, is about to follow. In the centre a man in a yellow coat is mounting a grey horse. In the right foreground two children play with a goat; a woman sits on the ground nursing an infant. In the right middle distance three horses stand at a manger. In the background, through a wide open doorway, is a landscape with a hay-wain. "An excellent example" (Sm.). [Pendant to 568.]

Signed on the left at foot with the full monogram; canvas, $20\frac{1}{2}$ inches by 26 inches.

Engraved by Moyreau, No. 15, as "L'Écurie."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 8.

Sale.—(Probably) Comtesse de Verrue, Paris, March 27, 1737, No. 102 (2500 francs, with pendant).

Purchased for Dresden in 1749 by Le Leu, who is said to have bought it from the collection of the Comtesse de Verrue, Paris.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1424 (Sm. in 1829 valued it at £420).

483. A HORSEMAN IN THE INN-YARD.—In the centre of a courtyard enclosed at the back by a wall and on the right by a building with a large closed doorway, a cavalier on a grey horse gallops to the right. Here, but nearer the front, stands a man in his shirt sleeves with his back to the spectator. He holds a child on his right shoulder, in front of a pedlar. To the right two children play with a cask, at which a dog jumps up. In the left foreground two boys are fighting. Behind them, a man in a cloak waits for a horse which an ostler leads from the door in the back wall.

Signed on the right at foot with the full monogram, and dated 1649 ; panel 13 inches by 14½ inches.

In the Dresden inventory of 1722, No. A350.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1427.

484. A LITTLE STABLE-YARD.—On the left a carter leads in his horse. Within the yard stand three horses ; the left is a pack-horse, the centre one is a grey. To the right is a man with a wheelbarrow. Bode contests the authenticity of this picture ; Woermann and Von Seidlitz regard it as an original.

Signed on the right at foot with the full monogram ; panel, 10½ inches by 14 inches.

Mentioned by Bode in Von Zahn, vi. 206, and by Seidlitz in *Repertorium*, xvi. 379.

Acquired for Dresden by Raschke from Antwerp in 1710 with 485.

In the Dresden inventory of 1722, No. B464.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1459.

485. THE STABLE-YARD WITH TRAVELLERS.—In the centre travellers, among them a lady, ride in. Within, on the left, are three horses and a foal ; in the middle a horseman pulls on his boots while a boy holds his red cloak. Farther right is a horseman in a blue coat ; on the extreme right is a grey horse at a manger.

Signed on the right at foot with the full monogram ; panel, 11½ inches by 15 inches.

Acquired for Dresden from Antwerp in 1710, with 484.

In the Dresden inventory of 1722, No. A506.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1460.

486. THE STABLE.—In a stable are three horses, a brown and two greys, tied to a rack on the left. The front horse wears a collar. In the centre foreground two dogs are fighting. On the right an ostler with a pail stands at the trough of a pump. Beside him is a maid-servant

with a child in her arms. A pack-horse is led in at the open door at the back.

Signed on the right at foot with an almost entirely new monogram, under which traces of the genuine old monogram may still be seen ; panel, 14½ inches by 19½ inches.

Engraved in aquatint by W. Kobell.

In the Stadel collection.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 313.

487. THE ARRIVAL AT THE INN-YARD. Sm. 443.—Numerous cavaliers and ladies on horseback enter a spacious inn-yard by a wide gateway to the left. In the centre is a well-dressed man on a dun horse, facing to the front, with a riding-whip in his right hand. Next, to the left, is a grey horse in profile to the right, held by a stable-boy while the rider dismounts. Behind the grey a lady in blue and a cavalier in red ride into the yard by the gateway, through which are seen some houses, an old round tower, and trees. In shadow, in the left foreground, two horses stand in profile to the right at a manger, into which an ostler is cutting bread, while a boy plays with a goat. On the right, near the man on the dun, is a dappled-grey with its head turned away ; a groom has dismounted from it. Nearer the front a rearing chestnut horse is held by a groom, while its rider on the right pulls up his boots. Through an archway at the back a coach with two grey horses is driven in. In front are a dog, two cocks fighting, and a hen. [Pendant to 488.]

Signed twice on the right at foot with the full monogram ; panel, 17 inches by 23½ inches.

In the collection of Govert van Slingeland (not mentioned by Hoet).

In the collection of the Stadtholder William V. (Terw. 719).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 214 (Sm. valued it in 1829 at £367 : 10s.).

488. THE DEPARTURE FROM THE INN-YARD. Sm. 444.—Three cavaliers and a lady are preparing to leave an inn-yard. In the centre is a grey horse in profile to the left ; a groom is saddling it, while a boy holds the bridle. A cavalier on a bay horse, to the left and facing the spectator, speaks to the boy ; a dog is in front of him. To the left, beside the cavalier, is a lady on horseback, also facing the spectator. The rider of the grey kneels down on the right to fasten his spurs. Behind him another cavalier mounts a grey, seen from the back. In the left foreground are three bay horses, one of them lying down ; farther away an ostler opens a door. In the centre are some hens. On the right, two children run after a goat. In the left background is a hay-loft, to which a man with a basket goes up ; on the right is the large arched entrance, through which comes a horseman in red leading his horse by the bridle, followed by another man on horseback. Outside it two horses are eating hay, and a peasant stands on a hay-cart putting hay into a loft. [Pendant to 487. Compare 500.]

Signed on the right at foot with the full monogram ; panel, 17 inches by 23½ inches.

In the same collections as 487.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 215 (Sm. valued it in 1829 at £367 : 10s.).

489. Stable with Horses.—Fine light and shade.

Mentioned by Waagen (iii. 310).

In the collection of the Marquess of Linlithgow, Hopetoun House, Edinburgh.

490. A STABLE-YARD.—In the background of a large stable-yard horses stand at a manger; a boy is about to give them water. Hens are picking here and there; a little boy mounts a goat, his sister plays with a puppy, and their father, the ostler, receives his money at the door, where the wife sits. Some well-dressed huntsmen are preparing to leave. One man on a grey horse gallops towards the entrance, where another man throws a coin into a beggar's hat and looks round for his companions. A lady and a cavalier are ready to start. The falconer converses with the last of the party, who is not yet mounted.

Signed with the monogram; panel, 20½ inches by 29½ inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 89.

491. INTERIOR OF A STABLE. Sm. 171.—A large shed with a wide entrance to the left, through which is seen the open country. A horseman leads his roan horse in by the bridle, followed by a lady on a dun horse who rides in. On the extreme left a maid-servant fills a pail at a well; on a cross-beam above it sits a peacock. To the right, near the centre, is a grey horse with a rose-coloured velvet saddle and yellow housings, facing right and lifting its left fore-foot impatiently; its rider stands behind it. To the left of it is a horseman in yellow on a bay horse, with its head turned away. Farther left a cavalier holds his dark-grey horse by the bridle while he pays the ostler. In front of him are two boys, one holding a dog, the other riding on a goat. Farther away a girl with a kid sits on the ground. In the right foreground are hens in front of other horses and grooms fetching fodder. An "excellent picture which is painted in the artist's most careful and elaborate manner" (Sm.).

Signed with the full monogram; canvas, 18½ inches by 26½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 93, and by Waagen (i. 408).

Exhibited at the British Institution, London, 1818.

Sales.—Servad, Amsterdam, June 25, 1778, No. 121 (3300 florins, Fouquet).

Comte de Merle, Paris, March 1, 1784 (7900 francs, Le Rouge).

G. Watson Taylor, London, June 13, 1823 (£556 : 10s., Emmerson).

In the collection of Sir Robert Peel, 1829 (Sm.); purchased with the collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 879.

491a. THE INN-YARD.—A cavalier rides in the stable-yard from the left, followed by a lady on horseback. An ostler salutes him with a low bow. In the stable are a bay horse with a saddle and a whitish-brown horse without a saddle; this second horse has been repainted. On

the right is a cavalier in red, seen from the back. Farther away are a groom, a dog, and other accessories.

Panel, 13½ inches by 16 inches.

In the collection of George Salting, London.

492. **AN INN-YARD.** Sm. 238.—With travellers. In the centre is a restive grey horse. [Compare 516.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 304.

In the Fagel collection, 1752 (Hoet, ii. 409).

Sale.—Greffier Fagel, London, May 22, 1801, No. 42 (£152 : 5s.).

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 2.

493. **SADDLED HORSES IN A STABLE.**—The interior of a large barn-like stable, with a wide entrance to the left. In the centre a cavalier holds a saddled grey horse in profile to the left. A boy running up from the left pulls off his cap and hands a whip to the man. On the right is a man on horseback, facing the spectator ; beside him an ostler is saddling a horse. At the rack behind are two more horses. In the right foreground a boy feeds a dog ; there are three hens on the ground. In the open to the left are a cavalier and a lady on horseback ; the lady, seen from the back, gives a beggar an alms. A woman with a cap comes from the right with a jug.

Signed on the left at foot with the full monogram ; panel, 12 inches by 14 inches.

In the Electoral Gallery, Munich.

• In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 449.

494. **INTERIOR OF A STABLE.** Sm. 133.—In the centre are three saddled horses facing right. The grey on the right drinks from a pail held by a man ; the next is held by a groom ; a cavalier, seen from the back, is about to mount the horse to the left. Another cavalier, mounted and facing the spectator, halts behind the group. To the left is the open entrance door ; on the left of it a woman draws water at a well. On the road outside a cavalier riding away is addressed by a beggar. In the right background are three more horses at the racks. In front a groom carries a bundle of hay. To the left of him lies a goat ; three hens farther away are picking up grains of corn.

Signed on the left at foot with the full monogram ; copper, 12 inches by 14 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 92 (5000 francs).

Morel, Paris, April 19, 1786 (3800 francs).

Duc d'Alberg, London, 1817 (£288 : 15s.).

King Maximilian of Bavaria, Munich, December 5, 1826, No. 76 (2771 florins).

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 501.

495. **INTERIOR OF A STABLE.** Sm. 296 ; M. 79.—In the centre foreground a white horse in profile to the right is held by a boy. To the right a brown horse in profile to the left drinks from a pail. In

front of it is a dog; behind it a third horse is feeding at a rack. In front are hens. In the left foreground, by the open entrance door, a woman with a child in her arms sits conversing with an ostler who carries a saddle. Through the doorway is open country with a cottage; on the road are a man, a boy, and a dog.

Signed on the left with the full monogram; panel, 13 inches by 17 inches.

Engraved by Moyreau, No. 79, as "L'Écurie Flamande."

Exhibited at Berlin, 1890, No. 329.

A precisely similar but somewhat larger picture, measuring 16 inches by 19 inches, in the manner of Wouwerman was in the sale—P. Locquet, Amsterdam, September 22, 1783, No. 453 (21 florins, Van der Schley). Possibly it was a copy and identical with the Pabst van Bingerden picture mentioned below.

Sales.—Denis, Paris, 1755.

C. L. Reynders, Brussels, August 6, 1821 (900 florins).

Smith, London, 1828 (£136:10s., bought in).

In the possession of Sm., 1829.

Sales.—(Possibly) Baron van Pabst van Bingerden, The Hague, September 7, 1842, No. 47 (£600); the dimensions, 16 inches by 17½ inches, are not quite the same but the description agrees precisely.

D. van der Schriek of Louvain, Brussels, April 8, 1861, No. 142 (4100 francs, Le Grel).

In the collection of Carl von Hollitscher, Berlin, 1890.

In the collection of the late Rodolphe Kann, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 51.

In the collection of J. Hage, Nivaa, near Copenhagen, 1908 catalogue, No. 71.

496. LEAVING THE INN-YARD FOR THE CHASE.

Sm. 337; M. 35.—In the centre of a spacious inn-yard is a man on a grey horse facing left; to the right are two dogs and the innkeeper with a jug in his hand, facing the spectator. To the right a lady with hawk on wrist sits on a stallion, seen from the back in a three-quarter view to the right. Farther back is another horseman; to the right of the lady are two horses at a rack, with a groom. A little boy holds a little girl's frock, playing coach and horses. To the left of them two hens are picking at the ground. On the left is the wide open doorway; a horseman, facing the spectator, halts and holds up a glass of wine. To the left and nearer the front a page holds a saddled horse with its head turned away. Farther left, outside the stable, a horseman embraces a girl who draws water at a well. In front are two children at play, two dogs, and three hens.

Panel, 14 inches by 19 inches.

Engraved by Moyreau, No. 35, as "Le Vin de l'Étrier."

In the collection of the Prince de Carignan, 1738.

In the Louvre, Paris, 1903 catalogue, No. 2624 (it was there in 1816 and valued at 12,000 francs).

497. INTERIOR OF A STABLE. Sm. 37; M. 34.—In a spacious stable are six horses and ten figures. The nearest of these is a

boy riding a goat which another boy drives. In front of him is a girl on a hobby-horse. Beyond these, a cavalier on a grey horse rides out of the stable. A cavalier, bare-headed, adjusts the bridle of a restive horse. A man pushes back one of the stable doors; near him is a woman at a well. The other four horses are at a manger in the background.

Panel, $14\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Engraved by Moyreau, No. 34, as "L'Écurie Hollandoise"; and by Filhoëul.

According to the catalogue, this was in the collection of the Prince de Carignan (*see* 496).

In the Louvre, Paris, 1903 catalogue, No. 2627 (it was there in 1816, and valued at 6000 francs).

498. **Three Horses in a Shed.**—A grey horse, a chestnut, and a bay which is saddled and held by a boy. At the door are a cavalier and a lady on horseback to whom the boy takes off his hat. Behind the chestnut horse stands an ostler. On the right are a man in a scarlet cloak with his back to the spectator, and a small boy. To the left is a little black dog; to the right are three hens and stable utensils. Through the open door is seen foliage.

Canvas, $14\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

In the Boniakowsky collection, Warsaw, 1903.

In the possession of the Paris dealer F. Kleinberger.

499. **THE INTERIOR OF AN INN STABLE.** Sm. Suppl. 27.—In a large stable, the doors of which open to the left on a hilly landscape, two huntsmen are preparing to depart. One cavalier, in a grey cloak and a plumed hat, on a grey horse, pays the ostler who stands, cap in hand, at the door. The other sits on a sack of oats, pulling up his boots; a page holds his horse. To the right two ostlers are tending five horses. Another ostler, with basket in hand, climbs a ladder up to a loft filled with trusses of hay. To the left are a stable-boy and two horses. In the foreground are a dog lying down, and a cock and two hens on a manure-heap; to the right a boy swims a boat in a tub near the well.

Panel, 16 inches by 23 inches.

From the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1000.

500. **THE INTERIOR OF AN INN STABLE.** Sm. Suppl. 21.—A large barn-like shed, with a wide-open entrance-door to the left, through which are seen a stone building and a hilly distant landscape. Three horsemen are preparing to depart. One, assisted by the ostler, swings himself into the saddle of his brown horse. The second, to the right, is already mounted on his grey horse. In the foreground a little boy is playing at horses and has a whip. Farther away stands the third horseman with a page and a groom. At the back, near a manger full of hay, two ostlers are tending three horses. Farther right a she-goat lies on the hay. In front two boys play with a dog. The picture is not bad in its way; it resembles the picture at The Hague (488).

Signed on the right at foot with the full monogram ; panel, $18\frac{1}{2}$ inches by 28 inches.

From the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1001 (Sm. in 1842 valued it at £315).

501. TWO HUNTSMEN RESTING IN THE INN-YARD.—In the centre of a courtyard surrounded by buildings are two saddled horses, a grey and a bay. The two huntsmen have dismounted and rest near a well adorned with the statue of a woman. One man pours out a glass of wine for his companion. The hostess, with a child on her arms, comes out of the house, bringing a jug of wine. To the left, near the well, are two washerwomen.

Signed on the left at foot with the full monogram ; panel, $11\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1011.

502. Baggage-Waggons in a Shed.—Two loaded waggons, seen in the half-light of the shed, come in through the great door in the left background. The larger, a tilt-waggon, is drawn by three horses ; the smaller one is loaded with bedding, with a basket of poultry and another of utensils on the top. In the left foreground an armed horseman in a red cloak, on a grey horse, converses with a woman carrying a child in her arms. Near a manger to the right is a grey horse between two bay horses. A man, hat in hand, walks past. A little boy runs with a dog.

The picture is somewhat hard in style, so that its authenticity seems doubtful. One may instance the household goods on the waggon. Other details, however, are very well done, so that it may be a much-restored original.

Signed on the left with the full monogram, which does not look bad ; panel, $18\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

From the Holtermann-Wahrendorff collection, 1859.

In the National Museum, Stockholm, 1900 catalogue, No. 713.

503. A GREY HORSE IN A STABLE.—The grey horse with a red saddle is seen almost in profile from the left, and raises its right fore-foot. It is tied by the bridle to a post.

Signed on the left at foot with the full monogram, and dated 1668 ; panel, 12 inches by 14 inches.

In the collection of Madame Hoofman, Haarlem, sold by auction in 1846.

In the collection of Count von Bludoff.

Sales.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1130.

Adolf Josef Bösch, Vienna, April 28, 1885, No. 55 (5800 florins, Baron Rothschild).

In the collection of Albert von Rothschild, Vienna, 1904.

503a. A Stable.—With a hay-cart.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 34 (215 florins).

503^b.—A Stable.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 6 (630 florins).

503^c. A Stable.—With horses and figures.

Sale.—Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 146), No. 5 (250 florins).

503^d. A Stable with Nine Horses.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 85 (41 florins).

503^e. A Stable with Seven Horses.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 86 (61 florins).

503^f. A Stable.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 205), No. 6 (250 florins).

503^g. A Stable.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 221), No. 9, (300 florins).

503^h. A Stable.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 222), No. 30 (132 florins).

503ⁱ. A Stable.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 222), No. 31 (120 florins).

503^j. A Stable.

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 38 (200 florins).

503^k. A Fine Stable.

16 inches by 20½ inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 83 (29 florins 10).

503^l. A Stable.—With a horse and figures.

10 inches by 9 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, ii. 480), No. 24 (56 florins).

503^m. A Stable.—With many figures and horses.

18 inches by 29½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 540), No. 248 (305 florins).

503ⁿ. A Stable.—With horses, waggons, and figures.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 14 (75 florins).

503o. A Large Stable.—With eleven figures and five horses.
20½ inches by 29 inches.

Sale.—Jacob Lopes de Liz, The Hague, March 18, 1743 (Hoet, ii. 73),
No. 10 (335 florins).

503p. A Stable.
16 inches by 22½ inches.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81),
No. 12 (430 florins).

503q. A Stable.—With figures, horses, and other animals.

Sale.—Countess van Albemarle, The Hague, October 26, 1744, No. 18 (94
florins, the widow Van der Cloot).

503r. A Stable-Yard.—With horses rearing or standing still.
18½ inches by 15½ inches.

Sale.—Amsterdam, May 11, 1756 (Terw. 137), No. 14 (610 florins).

504. A Stable-Yard (or, Le Cul de Jatte). Sm. 121.—Several
horsemen halt to refresh. Several women and children.

Canvas, 23½ inches by 32½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-8.

Sales.—Jacob van der Dussen, Amsterdam, April 12, 1752 (Hoet, ii. 309),
No. 4 (651 florins).

Blondel de Gagny, Paris, December 10, 1776, No. 115 (4500 francs).

504a. A Post-Waggon going into a Stable.—Several figures.
Panel, 10½ inches by 13 inches.

Sale.—Willem Adrian Tarée, The Hague, October 1, 1777, No. 4 (28
florins, Vullings).

504b. Horses in a Farmyard.—An unharnessed horse feeds at a
manger. Near it a man loads a pack-horse. In front stands a woman
carrying a child in her arms, with her back to the spectator. Several
other figures and animals complete the composition.

Panel, 15 inches by 14 inches.

Sale.—Marquis de Menars, Paris, February 1782, No. 145.

504c. A Stable.—Various horses, some standing at a manger and
others being unsaddled by a groom.

Panel, 13 inches by 17 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No.
518 (26 florins, Kielman).

504d. A Stable.—With various horses and figures. By Wouwerman,
or in his manner.

Panel, 14½ inches by 21½ inches.

Sale.—M. van der Berg, Rotterdam, June 19, 1786, No. 47 (9 florins,
Philippi).

505. Interior of a Stable. Sm. 49.—The stable has two large
entrances. A company of nine figures with several horses. A horseman

pays the ostler. A groom holds another horse while the rider pulls up his boots. A cock and two hens.

15 inches by 21 inches.

Sales.—Aved, Paris, November 24, 1766 (2301 francs).

G. F. J. de Verhulst, Brussels, August 16, 1779, No. 121 (708 florins).

Calonne, Paris, April 21, 1788 (2500 francs).

506. A Stable.—Several horses, figures, and other accessories.
[Probably identical with 506d.]

Panel, 11½ inches by 16½ inches.

Engraved by Moyreau, according to the sale catalogue, but not to be identified with any of his prints, because of the inadequate description.

Sale.—M. de Brouwer, the younger, Brussels, July 31, 1788, No. 3 (560 florins, Brion or Brian?). The Brouwer who bought the Rijksmuseum "Stable-Yard" (476) at the Wassenaar Obdam sale, 1750, was probably another man, and the two pictures are probably not identical, as the dimensions given differ too widely.

506a. Interior of a Posting-House.

Sale.—A French nobleman, London, 1790 (£167 : 15s., Tassaert).

506b. A Stable.—On the left a man holds a saddled grey horse, while a peasant with a loaded waggon comes into the stable. In front are hens, and horses at a manger.

Canvas, 14 inches by 15½ inches.

Sale.—J. Pekstok, Amsterdam, December 17, 1792, No. 109.

506c. A Stable.

Mentioned by Buchanan, *Memoirs of Painting*, i. 204, No. 3.

In the Orléans collection, 1792 (valued at £220).

506d. A Stable. [Probably identical with 506.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 284.

Engraved by Moyreau, but not to be identified because of the inadequate description.

Sale.—Bryan, London, May 17, 1798, No. 40 (£94 : 10s.).

506e. A Stable.—With several horses. At the side are a horseman, and a horse drinking from a pail. Through the open door is seen a fine landscape.

Canvas, 15 inches by 15 inches.

Sale.—Amsterdam, September 7, 1803, No. 210 (55 florins).

506f. A Stable.—A groom brings a basket of hay to a grey horse. At the back is a horseman.

Panel, 7 inches by 9 inches.

Sale.—Amsterdam, September 7, 1803, No. 211 (5 florins 50).

506g. A Stable.—In the centre, a saddled grey horse is held by a

groom. Farther away are a lady, a huntsman with dogs, men on horseback, and other figures.

Panel, $18\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Sale—Macalester Loup, The Hague, August 20, 1806, No. 86 (210 florins).

506*h*. **A Stable.**—To the right is a cavalier on a grey horse, apparently coming from the hunt. In front is another cavalier with a lady. Behind them are three saddled horses.

Canvas, 18 inches by 22 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 238 (3 florins 15).

507. **A Stable.**—At the entrance a horseman speaks to a woman on foot. Two loaded waggons, each drawn by three horses, enter the stable. Three unharnessed horses stand at a manger. A boy, a dog, and other accessories.

Panel, 18 inches by 24 inches.

Sale.—Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 64 (1103 florins, Schmidt).

507*a*. **Interior of a Stable.** Sm. 253.—With figures and horses.

Sale.—Sir H. Gott, Bart., London, February 24, 1810 (£72 : 9s.).

507*b*. **Interior of a Stable.**—Horsemen mounted and on foot, dogs, a goat, and other accessories.

Canvas, 12 inches by 19 inches.

Sale.—Amsterdam, July 13, 1812, No. 135 (6 florins 5, Dupré).

507*c*. **A Stable.**—With horses and riders.

Panel, 14 inches by 16 inches.

Sale.—Amsterdam, July 1812, No. 139 (2 florins, Ypern).

507*d*. **An Open Stable.**—Horses saddled and unsaddled. In front is a fine grey horse with its rider, and accessories.

Panel, $16\frac{1}{2}$ inches by $29\frac{1}{2}$ inches.

Sale—M. Watering, Amsterdam, September 9, 1813, No. 81 (70 florins, Twist).

508. **Interior of a Stable-Yard.** Sm. 267.—In the middle a cavalier and a lady on horseback have halted. Behind them a coach and pair comes in at the open door. Outside the entrance, to the right, is a vine-clad inn, in front of which stands a girl at a well. Two horsemen are seen in the landscape.

Canvas, about 18 inches by 24 inches.

Sales.—John Humble, London, April 12, 1812 (£143 : 17s.).

Ph. Panné, London, March 20, 1819 (£210).

508*a*. **A Stable.**—A man on a grey horse. [Pendant to 454*a*.]

Panel, 8 inches by 10 inches.

Sale.—J. R. van Breuklerswaert, Amsterdam, May 10, 1824, No. 16—pendant to No. 15.

508b. A Stable.—With various accessories. By Wouwerman or in his manner. [Compare 511.]

Panel, 16 inches by 19 inches.

Sale.—Widow of J. H. Telting, born A. M. Jutting, Amsterdam, October 23, 1824, No. 22 (96 florins, J. de Vries).

508c. Interior of a Stable.—With numerous horses. Through the open door is seen a fine landscape.

Canvas, 14 inches by 18 inches.

Sale.—C. Singendonck, Amsterdam, April 11, 1825, No. 43 (100 florins, Jackson).

509. The Posting-Stable. Sm. 72 ; M. 73.—On the left is the large open doorway, at which a groom rides a grey horse round a post, to which it is attached by a cord. A boy stands at the post. Beyond is a man in a cloak. In front on the other side of the door two peasants look on. Almost in the centre of the stable is a stallion, facing right. To the left of it, behind a pump, two horses stand at a rack with their tails to the spectator ; an ostler unsaddles one of them. To the left, in front of the grey, a groom rides to the left on a restive white horse, leading another horse which he turns round to look at. In the left foreground a little boy has been thrown from his seat on a goat. Another boy runs after him. "A beautiful example of the master" (Sm.). [Pendant to a picture by Berchem.]

16 inches by 20 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 139.

Engraved by Moyreau, No. 73, as "L'Écurie de la Poste."

Exhibited at the British Institution, London, 1828.

Sale.—Julienne, Paris, March 30, 1767 (7545 francs, according to Blanc ; 3520 francs with a picture by Berchem, according to Sm.).

In the collection of the Earl of Plymouth, Knowle, 1829 (Sm., who valued it at £472 : 10s.).

510. Interior of a Stable. Sm. 284.—In a spacious stable two bay horses and a grey horse stand at a manger to the right. In the left centre is a freight-waggon with two horses, on one of which is a rider. Farther away is a tilt-waggon with three horses, on the foremost of which sits a man. A horseman, of whom a poor woman with a child begs an alms, an ostler, boys with a dog, and hens. "This picture, although a little dark, is truly admirable—for the richness of its composition, in the number of the horses and the variety of action they display, the whole of which is finished with the most studious care. This is an example of the artist's second manner" (Sm.).

Panel, 18½ inches by 25 inches.

A picture identical in details and of almost the same dimensions was in the sale of pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 434), No. 96 (550 florins).

Sales.—Prince de Rubempré, Brussels, April 11, 1765 (550 florins)—according to Sm., but not mentioned by Terw.

P. J. Hogguer, Amsterdam, August 18, 1817, No. 105 (1800 florins, Nieuwenhuys).

Le Rouge, Paris, 1818 (6050 francs).

In the collection of W. Wilkins, London, 1829 (Sm.).

Sale.—London, 1830 (£315).

511. A Stable.—Various figures on horseback and unsaddled horses. Through the open door is seen a landscape with several figures. [Compare 508b.]

Signed with the monogram "Ph. W."; panel, 16 inches by 19 inches.

Sale.—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 266 (71 florins, Brondgeest).

511a. A Stable with Horses.—By Wouwerman or in his manner. Canvas, 14 inches by 16½ inches.

Sale.—Amsterdam, April 17, 1837, No. 114 (25 florins, Thyssen).

512. A Stable. Sm. Suppl. 159.—Three horses and two men. A bay horse, laden with a pack of blue and red cloth, stands near the door; beside it a man stoops to tie up a sack. The other two horses feed at a manger on the right; near them a man wheels a barrow. "This picture has become exceedingly dark by time" (Sm.).

Panel, 11 inches by 13½ inches.

In the possession of the London dealer Haywood before 1842 (Sm.).

513. Interior of a Stable. Sm. Suppl. 92.—To the left is a spacious archway. Near it a cavalier in a yellow coat mounted on a roan horse pays the ostler, who raises his hat. A grey horse drinks from a pail close to the ostler. Beyond it a bay horse feeds at a manger, and a man saddles a grey. On the other side a man wheels a barrow out of the stable. Beyond is a landscape in which a peasant is seen on a load of hay.

Panel, 11 inches by 14½ inches.

Bought by Sm. from Yates who had it from the collection of C. Haldiman, and sold by Sm. to H. G. Barnard.

514. Interior of a Stable. Sm. Suppl. 34.—Travellers are feeding their horses. Others are about to start. In the centre a piebald horse, held by a boy in red, stands in profile. In front of it a lady stands looking at a cavalier who pulls up his boot. Near the doorway at the back a cavalier on a bay horse, who faces the spectator, speaks to the ostler. "This picture has become a little dark by time" (Sm.); it was hung so high that Sm. could not decide on its authenticity. [Pendant to 515.]

Panel, 16 inches by 22 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.), but no longer to be found there.

515. Interior of a Stable. Sm. Suppl. 35.—Two entrances. In the centre a white horse in profile is held by a groom. A lady stands at its head. Nearer the front a man stoops to untie a bundle. Behind the white horse are a roan horse and a black horse with a man on its back. It was hung so high that Sm. could not decide on its authenticity. [Pendant to 514.]

Panel, 16 inches by 22 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.), but no longer to be found there.

516. Interior of a Stable. Sm. 231.—In the centre a fine grey horse with a red saddle is held by a groom. The rider kneels under its head to tie his shoe-string. Near him is a richly-dressed woman on a bay horse; a beggar with a wooden leg approaches her. Near the group is a yellow hunting dog. Farther back are a bay horse and a grey at a rack; near them are a cavalier in a red cloak and an ostler. Nearer the front a boy pushes a child in a wheelbarrow. Farther away are some hens. On the other side is a girl at a well. Two persons ride in at the open door. [Sm. compares it to 492].

Panel, 16½ inches by 20 inches.

Engraved by J. Mathieu, 1780, as "Poste près d'Anvers," and described by Sm. from the print.

Sales.—E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 194 (1000 florins, Ouderwater).

Earl of Shrewsbury, Alton Towers, July 6, 1857 (J. Smith).

Sold by J. Smith in July 1862 to Thomas A. Poynder.

516a. A Stable.—With a horseman and other accessories.

Panel, 12 inches by 10 inches.

Sale.—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 86.

517. Interior of a Stable. Sm. 273 and Suppl. 102.—Two entrances. A party have halted to bait. A cavalier in red has dismounted from a white horse held by a page, and kneels to tie a lady's shoe. His plumed hat lies on the ground, near a dog. A roan horse stands behind the lady; beyond it two travellers ride into the stable. Behind the white horse a restive chestnut horse is held by a groom in a red cap; a cavalier sits on a bay horse. A woman with a child in her arms stands at one side.

Panel, 18 inches by 24½ inches.

Mentioned by Waagen (ii. 296).

Sales.—Sir G. Page Turner, London, 1815 (£114 : 9s.).

George Cholmondeley, London, 1831 (£283 : 10s.).

In the collection of Wynn Ellis, London, 1854 (Waagen).

518. A Stable.—Ten figures and twelve horses. The principal group consists of a cavalier on a grey horse and a groom adjusting his stirrups. Near these are three horses at a rack under a sloping roof. Farther right two persons hold two horses. In front a groom has just watered a horse which is feeding. On the left a cavalier has dismounted to converse with a man resting near an ass. Some dogs, hens, and cocks. Through the doorway in the middle distance is seen a hilly landscape. A rider comes behind a huntsman who blows his horn.

Panel, 22½ inches by 30 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 147 (950 francs, Le Roy).

519. A Stable. A boy rides on a goat. A woman fetches water.

Sale.—S. Wheeler, London, July 29, 1871 (£116 : 11s., Crowes).

519a. Stable beside an Old Tower.—On a bank is an old tower, against the left side of which is built an open stable. To the right is a view over a vaporous distance. In the stable, in a half-light, are a bay horse and a grey horse whose rider is about to saddle it. In front of the tower are two horsemen on a grey and a piebald, conversing with a third man who leads his horse out of the stable. To the right, farther back, two men are riding up the bank. Between them and the tower a third man on a grey horse rides up the bank ; beside him walks a man carrying a bundle on a stick over his shoulder. In the left foreground near the stable are heaps of straw and manure, with a cock and hens, a basket, and a horse's skull. On the tower is a dove-cot.

Signed with the monogram ; panel, 17 inches by 22 inches.

Sale.—Carl Triepel, Munich, September 28, 1874, No. 8.

519b. Interior of a Stable.—Cavaliers starting.

Panel, 12½ inches by 16½ inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 108.

519c. A Stable.—Several persons starting for the chase.

Copper, 18 inches by 24½ inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 111.

520. INTERIOR OF A STABLE.—A cavalier in yellow and red on a bay horse at the open door. Behind him is a lady on a light bay horse. Farther back are grooms and dogs. A peasant, hat in hand, leads a saddled dun horse out of the stable. To the left are a man in red and two servants. Farther away are other horses and smaller animals. An especially fine picture of the master's best period, warm in tone but not dark.

Panel, 15 inches by 20 inches.

Sale.—Lyne Stephens, London, May 11, 1895, No. 351 (£347, F. Murray).

521. A STABLE.—With four horses. Three peasants sit on the ground, playing dice. In the court is a hay-cart with a figure.

Signed on the left with the monogram ; 10½ inches by 13½ inches.

Said to have come from the Dresden Gallery.

Sale.—Foucart, Valenciennes, October 12, 1898, No. 157.

521a. A Stable.—A rider on a grey horse, a peasant, a dog, and hens.

Panel, 11½ inches by 9 inches.

Sale.—Broadwood and others, London, March 25, 1899, No. 44.

521b. Interior of a Stable.—With figures and horses. [Two pendants.]

Panel, 13 inches by 13 inches.

Sale.—Milbank, London, July 7, 1900, No. 114.

522. Interior of a Stable. Sm. 291 and Suppl. 108.—In a very spacious stable, through the doorway of which on the left is seen the open country, two travellers with their horses are about to depart. One has mounted a fine white horse; a groom adjusts his stirrups. The other holds his bay horse's bridle. At the back a groom ties two newly-arrived horses to the rack. In front play two children; one stands on a little cart drawn by a dog. A third child is at the door, where two men are watching a cock-fight. In the open are a cavalier and a lady on horse-back, of whom a beggar asks an alms. "This is of the most estimable quality" (Sm.).

Panel, 14½ inches by 19½ inches.

Engraved in the gallery of Lucien Bonaparte.

In the collection of Lucien Bonaparte, 1816.

In the collection of Jeremiah Harman, London, who bought it privately and gave it in exchange to the dealer Emmerson.

Sold by Sm. to the Chevalier Sébastien Erard, 1826 (12,000 francs).

Sales.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 176 (10,020 francs).

W. Williams Hope, London, June 14, 1849 (£367 : 10s.).

Duc de Morny, Paris, May 31, 1865, No. 88 (25,100 francs).

Buckley and others, London, May 4, 1901, No. 47.

522a. Interior of a Stable.—With horses and peasants.

Panel, 9 inches by 10½ inches.

Sale.—James Orrock, London, June 4, 1904, No. 323.

522b. A Stable.—With riders and horses.

20 inches by 26 inches.

Sale.—S. Gist, London, December 3, 1904, No. 23.

522c. A Stable.—With figures and horses.

Panel, 14 inches by 19 inches.

Sale.—London, July 20, 1906, No. 111.

522d. Horses being fed.

Canvas, 11 inches by 16 inches.

Sale.—Frankfort-on-Main, December 18, 1906, No. 146.

523. A GREY HORSE IN A STABLE.—In a stable, with a door in the left background leading into the open, a man grooms a grey horse which stands almost in profile to the left. In shadow to the right is another horse at a manger.

Signed on the left at foot with the monogram; panel, 8 inches by 9½ inches.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 212 (3050 francs).

524. A SPORTING PARTY HALTING AT A FOUNTAIN. Sm. 512 and Suppl. 250.—In the left foreground under trees is a fountain. A cavalier in a red coat on a bay horse, with his back to the spectator, lets the animal drink. On the other side a cavalier

leads forward a lady. On the right stands a grey horse; a saddled bay horse is held by a groom. [Pendant to 850.]

Signed on the right at foot with the full monogram, which is not quite clear; panel, 14 inches by 16 inches.

Acquired for Dresden in 1740 by Von Heinecken from Hamburg, inventory No. 2549.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1442 (Sm. valued it in 1842 at £157 : 10s.).

525. THE COUNTRY PARTY.—Under a great tree a merry company of cavaliers and ladies are resting. A young man embraces a lady in blue who leads her grey horse by the bridle. On the right a well-dressed company look down from the castle terrace. To the left is the valley.

Signed on the right at foot with a monogram similar to the latest; canvas, 30½ inches by 39 inches.

Acquired for Dresden in 1710 from Antwerp by Jacob de Wit, as "The Stallion," but not in the 1722 inventory.

First hung in the gallery in 1855.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1458.

525a. The Ride.—This seems to be a fragment of doubtful authenticity.

Signed with the monogram, according to the catalogue.

In the Rumjanzof Museum, Moscow, 1901 catalogue, No. 558.

526. STARTING FOR THE CHASE.—To the right is the park-wall of a country house. A company of ladies and gentlemen prepare for the chase. A cavalier escorts a lady to her horse, which is held by a groom on the right. Farther right another lady is already mounted. A negro standing on the steps hands her a riding-whip; two dogs bark at her horse. To the left farther back a groom holds the cavalier's horse; in front of it are two hunting-dogs, over which a groom is bending. In the right middle distance two falconers walk away.

Signed with the full monogram; panel, 21 inches by 17 inches.

Exhibited at Düsseldorf, 1886, No. 369, and 1904, No. 403.

In the collection of the Prince zu Salm-Salm, Anhalt.

527. A HAWKING PARTY SETTING OUT. Sm. 364. —A mounted cavalier, preceded by a falconer with dogs, is being asked for alms by a gipsy family. A lady on horseback follows with her page. Peasants sit under an Italian ruin; above is seen a herdsman. This is a somewhat early picture, despite the full monogram.

Signed on the right at foot with the full monogram; panel, 15½ inches by 22 inches.

From the Düsseldorf Gallery.

In the Picture Gallery, Augsburg, 1899 catalogue, No. 597 (Sm. valued it, 1826, at £157 : 10s.).

528. STARTING FOR THE CHASE.—A cavalier and a lady descend the steps, leading from a country house on the extreme right,

towards their horses, a grey with a red saddle and a dark dappled-grey, which are held by grooms. Behind them, a huntsman blows his horn as a signal for the start. To the right is a man with a pack of hounds; a man-servant ties up his shoe. On the terrace are a girl and two boys. On the extreme left are beggars. Farther back, two men with hawks hasten in front of the hunting party. On the left is a hilly landscape with an old castle. An example of the best or middle period of the master.

Panel, $13\frac{1}{2}$ inches by 16 inches.

In the Schönborn collection, Vienna, 1866.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 9006.

529. A HAWKING PARTY SETTING OUT. Sm. 22.—In the centre foreground a groom holds a richly-caparisoned grey horse facing left. To the right, behind it, a lady on a bay horse takes leave of her child which a maid-servant holds up. On the extreme left is a cavalier on a bay horse, with hawk on wrist; he has his back to the spectator. Near him a negro holds two dogs in a leash. On the extreme right a beggar sits on the ground leaning against a pedestal. Behind him in the middle distance a cavalier descends the steps before a country house. A little boy, on the pedestal of a broken column, watches the preparations for departure. The falconers are walking away in the left middle distance. "A dark picture" (Sm.).

Signed "PH. W. P"; panel, 14 inches by 16 inches.

Engraved by A. Laurent as "Les Adieux."

Sales.—Chevalier de la Roque, Paris, 1745 (430 francs).

Danoot, Brussels, December 22, 1828, No. 90.

Acquired for Brussels from Hérès, 1848.

In the Brussels Museum, 1906 catalogue, No. 524.

530. TRAVELLERS REPOSING AND HUNSMEN RIDING TO THE CHASE. Sm. Suppl. 114.—In the left foreground at the edge of a stream three peasants and a woman with two children are resting. The elder child, a boy, begs of a cavalier and lady with a dog who ride to the chase. In the middle distance a waggon with four horses ascends a hill. Behind it walks a woman with a child; behind it are two peasants carrying a basket and a sack. "This picture has suffered from improper cleaning" (Sm.).

Signed on the right at foot with the full monogram; panel, 16 inches by $13\frac{1}{2}$ inches.

In the first supplement to the chief Kassel inventory of 1749, No. 969.

At the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 352 (old No. 483).

531. STARTING FOR THE CHASE.—[The other six pictures attributed to Wouwerman in the museum are copies.]

Panel, 20 inches by 27 inches.

In the Dijon Museum, 1883 catalogue, No. 180.

532. STARTING FOR THE CHASE.—Near an old country house, in front of which are a broken column and trees, two young ladies on horseback and several cavaliers prepare to start for the chase. A falconer with hawks. Grooms and dogs.

Panel, 13 inches by 16½ inches.

In the Trimolet Museum, Dijon, 1883 catalogue, No. 79.

533. A HAWKING PARTY SETTING OUT. Sm. Suppl. 221.—On the right a stone bridge leads to a stately mansion with a park. In front of it horsemen are watering their horses at a stream. The principal group is in the centre foreground. A cavalier on a grey horse faces three-quarters right. To the left beside him a lady in blue faces the spectator; she holds a fan in her right hand up to her face. Between the two, farther back, is another lady on horseback with an open sunshade. To left and right of them are the falconer and a huntsman kneeling beside two dogs. In the left middle distance a groom rides a horse round a post. Beyond is a brownish landscape. Sm. thought this picture "very inferior" to 534, "the colouring having become too brown to be agreeable." [Pendant to 534.]

Signed on the left at foot with the full monogram; canvas, 32 inches by 41½ inches.

A copy was in the Wedewer sale, Berlin, March 17, 1908, No. 117; 575*b*, in the Krupp sale, 1894, was probably also a copy.

Taken from the Dresden Art Cabinet as early as 1707.

In the Dresden inventory of 1722, A 357.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1429 (Sm. valued it in 1842 at £472 : 10s.).

534. DEPARTURE OF A HAWKING PARTY. Sm. 460 and Suppl. 220.—To the left in front of a mansion with a park is a large fountain surmounted by a figure of Neptune. In the right middle distance are a river and a monastery; in the distance are hills. On the road are cavaliers and ladies on horseback in picturesque movement. A lady in yellow on a roan horse bends forward to speak to a cavalier who is mounting a grey. Another lady on a black horse holds up a hawk on her wrist. A huntsman on a grey horse blows his horn as a signal for departure. In the centre foreground men with hawks are seated on the ground. To the left a man sprinkles a boy with water from his hat. In spite of the doubtful monogram this is a genuine work. "A very beautiful picture" (Sm.). [Pendant to 533.]

Signed on the right at foot with a doubtful monogram; canvas, 32 inches by 40½ inches.

In the Dresden inventory of 1722, 353*a*.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1430 (Sm. valued it in 1842 at £735).

535. STARTING FOR THE CHASE. Sm. 36 and Suppl. 14; M. 23.—To the left is the park-wall of a country house with steps which a gentleman is descending. He looks up to the left, where two ladies are seen above the wall. One of the ladies throws a coin down into a

beggar's hat. In the open foreground stand five saddled horses, which cavaliers are mounting. One man is already in the saddle. Grooms are attending to the numerous dogs. In the right foreground two dogs drink at a stream. In the middle distance is a fountain in the baroque style; beyond it are a river and a hilly landscape. [Pendant to 704.]

Panel, 18 inches by 25½ inches.

The picture of the Zschille sale, 1889 (574*a*) is probably a copy.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 49, 75.

Engraved by Moyreau, No. 23, as "Départ," pour la Chasse aux chiens couchans," 1737, when in the Fonspertuis collection.

Sales.—Angram de Fonspertuis, Paris, March 4, 1748 (3300 francs, with pendant, Laurent—for the Duc d'Orléans, according to Sm.).

Pasquier, Paris, March 10, 1755 (4036 francs, with pendant, Remy for the Polish Court).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1440 (Sm. valued it in 1842 at £450).

536. DEPARTURE FOR THE CHASE. Sm. 513 and Suppl. 251.—To the left is a high park wall with trees rising above it. In the centre and to the right is a broad landscape, bounded by distant hills. In the foreground ladies and gentlemen mounted or on foot prepare for departure. On the extreme left a gentleman mounts his horse. Farther right is a lady on a grey horse: she holds a little child which stretches out its hands to its little sister to whom a nurse gives a ride on a goat. Behind the lady is a maid holding a parasol on a bay horse. Farther right a mounted huntsman blows his horn. A boy pours out a glass of wine for a cavalier who is about to mount. Two other men ride off to the right. In the centre foreground two dogs lie near hunting implements; others gambol around, and one drinks at a stream on the right. Near them stands a beggar. Farther back a coach drawn by four greys is going away. On the off-hind-quarter of the greyish brown horse springing to the right in the right middle distance there is a mark, showing clearly an L in a D; it is probably a stud-mark—as in 743. A late work.

Canvas, 33 inches by 51 inches.

Acquired for Dresden in 1749 from the De Vaux collection, Paris.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1466 (Sm. valued it in 1842 at £350).

537. THE DEPARTURE OF THE HAWKING PARTY. Sm. 348 and Suppl. 153; M. 51.—In front of a mansion to the right, a party of ladies and gentlemen are preparing to start for the chase. Near the entrance of the mansion is a dwarf, who grasps the striped cloak of a man with an owl under his arm and puts out his tongue at him. To the left, behind the dwarf, is a piebald horse with its head turned away; a lady who comes forward with a gentleman, is about to mount the horse. In the foreground, farther left, a groom sits on the ground near a pile of hunting implements and two dogs. Behind him, a cavalier mounts a horse; behind him again is a coach. A groom leads a saddled grey horse, followed by a falconer and a man blowing a horn who ride away. In the extreme left foreground is a falconer with dogs; in the middle distance,

behind him, two men pull forward what looks like a large dog. Another man carries a lamb on his shoulder. In the distance to the left are a terrace and a landscape. In the centre is the garden wall with high trees rising above it. In front of it is a fountain adorned with the figure of a faun playing a flute. Two women draw water. Under a portico, on the top of the steps to the right, a lady with a child takes leave of the company. The picture is somewhat dark.

Panel, 18 inches by 24 inches.

Mentioned by Waagen, ii. 282.

Engraved by Moyreau, No. 51, as "Le Bouffon des Chasseurs."

In the collection of Ormesson du Cheray, 1746.

In the collection of the Chevalier Bonnemaison, who sold it to White (for 10,000 francs).

In the hands of the London dealer Yates for sale, 1826 (priced at £630; Sm.'s offer of £500 was declined).

Purchased from Bruce White, Paris, by Sm., 1838.

In the collection of Baron A. de Rothschild, 1842 (Sm.).

In the collection of Alfred de Rothschild, London.

538. DEPARTURE OF THE HAWKING PARTY. Sm. 188.—In front of a mansion to the right a hawking party are about to set out. In the centre ride a cavalier, with hawk on wrist, on a grey horse, and a lady followed by a groom with a parasol. In front of them are a mounted man blowing a horn and a huntsman who waters his horse in a stream flowing to the left. On the left bank are a huntsman on foot with a long spear, a peasant woman carrying a flat basket on her head, and a countryman who raises his hat to salute the riders. To the right, near the mansion, are a cavalier, whose horse is held by a page, a lady on horseback, and another cavalier whose horse is kicking. In front of the steps two horses are held for a couple who are coming down. On the terrace stands a lady with a maid holding a parasol over her. In the middle distance is a pavilion; beyond is a hilly landscape. Somewhat more restless than its pendant, but otherwise similar in style. [Pendant to 706.]

Signed on the left with the full monogram; canvas, 29 inches by 40½ inches.

Mentioned by Kugler.

Exhibited at the British Institution, London, 1828, 1841, 1844, 1855; at Birmingham, 1831; and at the Royal Academy Winter Exhibition, London, 1887, No. 73, and 1908, No. 59.

Sale.—(Possibly) Proley, Paris, 1787 (14,500 francs).

In the Royal Palace, Madrid.

Captured by the Duke of Wellington among the French baggage after the battle of Vittoria, 1813.

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 245.

539. HALT OF A HAWKING PARTY. Sm. 53 and Suppl. 53.—The park of a mansion, with statues—of Charity and three children, and of a fighting gladiator—and a fountain adorned with Cupids and a dolphin, near poplar trees. Beside the fountain are huntsmen and horses,

one of which is a piebald ; near them lies a dead stag. In front a cavalier teases a lady's lap-dog with his hawk. He is surrounded by the company. Two ladies decorate a man's head with a garland as he lies on the ground. A very dark picture of the mature period.

Panel, 20 inches by 25½ inches.

Mentioned by Waagen, iii. 262.

In the Lormier collection, 1752 (Hoet, ii. 446) ; he had bought it from Jan Peter Snijers, Antwerp (for 514 florins), according to his store-room catalogue of December 1754, No. 337.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 335), No. 324 (900 florins, Captain Baillie for Sir James Lowther).

Amsterdam, September 17, 1766 (Terw. 578), No. 73 (1145 florins) ; it is particularly noted that this is the same picture as No. 324 of the Lormier sale.

In the collection of the Earl of Lonsdale, Lowther Castle, No. 235 ; it was there in 1842 (Sm.).

540. Departure of a Hawking Party.—To the right is the park wall of a mansion. A lady sits on a grey horse in profile to the left, and holds a little child which stretches out its arms to the nurse standing near. To the right, behind the lady, a gentleman mounts his horse. A peacock sits on the balustrade of the steps leading to the mansion door. To the left, in front of the lady, are a page with two greyhounds and a cripple. Behind them is a large fountain with a figure of Neptune : a gentleman drinks water from the brim of his hat. To the left, in front of the fountain, a gentleman waters his horse. He holds his hat in his right hand and turns his head to the left, where a lady with a hawk on her left wrist rides away. A falconer on foot precedes her. In the left foreground is a dog.

Broad in proportion to its height.

In the Prado, Madrid.

541. Landscape with a Party riding to the Chase.—The hilly landscape extends into the far distance, where there are houses near a large bay. In the left foreground a lady and a cavalier with mounted grooms and dogs ride away up a hill, on the top of which are trees. In front, in shadow, is a horseman with his back to the spectator, holding another horse by the bridle. Behind him comes a coach, with a lady looking out of the window ; it is cut off to the left, near the window, by the frame. In the centre foreground a cavalier on a grey horse rides into a stream from which two fishermen farther back draw a net. A boat is on the water. To the right of the trees on the hill is a cow in profile to the right. A ruin is on another hill-top in the middle distance.

Broad in proportion to its height.

In the Prado, Madrid.

542. HORSEMEN SETTING OUT.—A genuine but dark picture.

Signed on the left at foot with the monogram ; canvas, 21½ inches by 26 inches.

Said in the catalogue to have been engraved by Moyreau.

In the collection of Urvoy de St. Bédan, bequeathed in 1854 to the museum.

In the Nantes Museum, 1876 catalogue, No. 532.

543. STARTING FOR THE CHASE.—In the centre a man of rank, holding the bridle of his grey horse, embraces a young woman. To his left are a lady on horseback, a mule which a servant loads with provisions, a huntsman, a maid-servant, a child, and a beggar. On the steps of a broad staircase sits a woman with her child. A page points out to a soldier how a man carries his stick like a gun. To the right is a fountain at which riders are watering their horses. On the terrace is an old man. In the background is a landscape with hills on the horizon. A very dirty picture, which, if cleaned, might look very well.

Signed with the full monogram; canvas, 27½ inches by 33½ inches.

In the Louvre, Paris, 1902 catalogue, No. 2623.

544. STARTING FOR THE CHASE. Sm. 222; M. 32.—In front of a mansion on the right, a company of ladies and gentlemen prepare for the chase. To the right, near the steps, a young lady sits on a dappled-grey horse, facing the spectator. Other horses are held by grooms; in the centre is a saddled piebald horse in profile to the left. On the right a lady in grey and red comes with a gentleman from the house, followed by another couple. In front are grooms with dogs. In the left middle distance a horseman gallops towards the river valley surrounded by hills in the distance. [Possibly identical with 557.]

Signed on the right at foot with the monogram; panel, 18½ inches by 25½ inches.

Mentioned by Buchanan, *Memoirs of Painting*, i. 204, No. 1.

Engraved by Moyreau, No. 32, as "Départ pour la Chasse"; in the Orléans Gallery; and by Dequevauviller.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 166.

Sale.—(Possibly) Amsterdam, July 25, 1771, No. 5 (999 florins, Fouquet) (*see* 557).

In the Orléans Gallery, exhibited in London, 1798; sold to Davenport (£210).

Sales.—London, 1800 (£220:10s., Seguier).

Davenport, London, February 20, 1801 (£168, Sir F. Bourgeois).

Elwyn, London, 1807 (£357).

John Penrice, London, July 6, 1844 (£651, Farrer).

Henry Arteria, London, April 23, 1850, No. 87 (£273, C. Bredel).

Miss Bredel, London, May 1, 1875 (£609, Carr).

London, 1880 (£535:10s.)

C. J. Nieuwenhuys, London, 1886.

In the collection of Leopold Goldschmidt, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 227.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 210 (33,000 francs).

In the collection of Henri Heugel, Paris.

545. STARTING FOR THE CHASE (or, A Gentleman uncoupling a Brace of Dogs). Sm. 176 and Suppl. 98.—A hilly landscape. In the centre foreground stands a dark bay horse in profile to the right. The rider stands to the left, uncoupling two dogs. To the right, farther back, a lady sits on a grey horse, seen from the back in a three-quarter view. She turns her head towards a beggar standing on the right, who asks an alms. In the middle distance is a tree with scanty foliage. From the left comes a milkmaid carrying two pails on a yoke. A hazy morning. "This is a clear and good example of the master" (Sm.).

Panel, 14 inches by $15\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 441.

Sales.—Elias van der Hoeven, Rotterdam, July 20, 1768 (Terw. 662),

No. 1 (550 florins).

Comte de Merle, Paris, March 1, 1784 (1310 francs).

M. Zachary, London, 1828 (£262 : 10s.).

Charles J. West, London, 1835 (£142 : 16s.).

Héris (Biré collection), Paris, March 25, 1841, No. 13 (6950 francs).

Bought by Arteria, after the Héris sale, and sold by him (for £400), 1842 (Sm.).

Sale.—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846 (£304 : 10s., Gritten).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 232.

In the collection of the late Rodolphe Kann, Paris, bought as a whole in 1907 by the London dealers Duveen Brothers; 1907 catalogue, No. 95.

In the collection of Edouard Kann, Paris.

546. Horsemen starting for the Chase.—Two pictures.
6 inches by 4 inches (in the canvas).

Sale.—Woronow, Florence, April 23, 1900, No. 498 (Kleinberger); one has been sold to Paterson, the London dealers, the other to E. Warneck, Paris.

547. STARTING FOR THE CHASE.—A cavalier in red with a plumed hat is about to mount a grey horse which stands to the left, facing to the right front in a three-quarter view; a groom adjusts the bridle. The cavalier strokes a dog which jumps up at him; another dog crouches in front of him. To the right is a mounted huntsman with a hawk on his left wrist; his back is to the spectator. Between this man and the cavalier, but farther back, is a lady on a grey horse facing the spectator. From the right a man-servant with refreshments comes down the steps from a building that is only visible in part.

Signed with the monogram; panel, 14 inches by $11\frac{1}{2}$ inches.

On the back is the inscription:—

"Je prie mon fils de conserver ce tableau comme souvenir de sa mère qui l'aime de tout son cœur. La duchesse de l'Infantado, née princesse de Salm-Salm."

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 46.

In the collection of Dr. Paul Müller, Paris.

548. A HAWKING PARTY SETTING OUT. Sm. 327 and Suppl. 24 ; M. 2.—To the left, in front of the garden wall of a mansion, a party of mounted huntsmen are about to start. Among them is a cavalier on a grey horse with two dogs and a falconer on foot. Behind him, a rider on a piebald horse is turning round ; he is followed by a boy with a stick over his shoulder. Next come a lady on a black horse and a cavalier, with hawk on wrist, on a piebald. Near the terrace of the mansion, a groom in red holds the grey horse of a cavalier who is mounting. Near him are a groom with a pack-horse and a beggar family. A lady seated on the terrace watches the riders departing. On the steps are a little girl, a groom, and a dog. To the left, on a bank, are two peasants ; one takes off his hat to salute the cavalier at the head of the party. A genuine picture of the middle period, but dark in tone. "Painted in a broader style than usual" (Sm.).

Signed on the right at foot with the full monogram ; canvas, 22 inches by 32 inches.

Engraved by Moyreau, No. 2, as "*Départ pour la Chasse au Vol.*"

In the collection of the Marquis de Marigny.

In the Crozat collection, Paris.

In the Hermitage Palace, St Petersburg, 1901 catalogue, No. 1029 (Sm. valued it in 1842 at £630).

549. A LADY AND GENTLEMEN RIDING TO THE CHASE.—Sm. 362 ; M. 85.—On the left a wooden bridge crosses a stream. A cavalier on a grey horse and a lady on a bay have just ridden over it. Three dogs run in front ; two grooms walk beside them ; a young man on horseback follows. By the roadside to the right sits a woman nursing her child. Beside her stands an old man with a long staff and a cross suspended by a long chain round his neck ; he holds his hat in his right hand and salutes the riders. To the right, behind them, another man with a stick sits with his back to the spectators, on the edge of the river which broadens into a lake in the middle distance. From the left stretches a high ridge, on which are a large round tower and some cottages built against it. In front of these are a horseman and two persons on foot. To the left, on the opposite bank of the river, and on both sides of the road crossing the bridge, are large trees. The landscape on the left is very fine ; so, too, are the little figures. [Pendant to 707.]

Signed on the left at foot with the full monogram ; panel, 12 inches by 16 inches.

Engraved by Moyreau, No. 85, in 1758, as "*Petite Partie de Chasse*" ; and by Le Bas in 1757.

Sale.—Crozat, Baron de Thiers, Paris, 1755.

In the Hermitage Palace, St Petersburg, 1901 catalogue, No. 1031.

550. HUNTSMEN STARTING FROM THE INN. Sm. 358 ; M. 81.—To the left, in front of an inn, at the foot of a ruined castle, two huntsmen, the one on a grey, the other with hawk on wrist on a chestnut horse, are about to ride through a ford on the right. Near them is an angler, with his back to the spectator. At the inn-door are the hostess and three travellers ; one stands, another lies down, the third

sits on the ground with a jug in his hand. In the background to the right are a man bathing, two men by the riverside, and other figures.

Signed on the left at foot with the full monogram ; canvas, 26½ inches by 20 inches.

Engraved by Moyreau, 1755, No. 81, as "La Grotte de l'Abreuvoir."

Sale.—Crozat, Baron de Thiers, Paris, 1755.

In the Hermitage Palace, St Petersburg, 1901 catalogue, No. 1033.

551. DEPARTURE OF THE HAWKING PARTY. Sm. 352 ; M. 57.—In the right middle distance is the entrance to a mansion ; it resembles a pavilion. In front of it is a fountain with a figure of Neptune ; horses are watering. In the foreground is a hunting party mounted. In front comes a man blowing a trumpet ; then come two ladies and a cavalier with a hawk on a grey horse, followed by grooms and dogs. On the right a boy runs after a dog. On the left are two women, one seated, the other standing with a basket on her head. A shepherd salutes the party ; a dog is near him. A wide distant view. It is questionable whether this is the original of Moyreau's engraving.

Canvas, 19½ inches by 26 inches.

Mentioned by Hofstede de Groot, *Sammlung Schubart*, 38.

Engraved by Moyreau, 1748, No. 57, as "La Fontaine de Neptune."

In the St. Port collection, 1748.

Sale.—Dr. M. Schubart, Munich, October 28, 1899, No. 86.

In the collection of the late Gustav von Hoschek, Prague, 1907 catalogue, No. 138.

552. DEPARTURE OF THE HAWKING PARTY.—In front of a mansion on the right some members of a hawking party, including a lady with a hawk, are about to ride away to the left, past some itinerant musicians, towards the open distance. Others are mounting their horses. A rider on a grey horse is taking a glass of wine from a manservant. [Pendant to 553.]

Signed on the left at foot with the full monogram ; panel, 19 inches by 26 inches.

From the Schleissheim Gallery.

In the Picture Gallery, Schleissheim, 1905 catalogue, No. 897.

553. DEPARTURE OF THE HAWKING PARTY.—In front of a mansion on the right a mounted huntsman with a horn gives the signal for departure. The people staying behind give their musical greetings from the top of a high garden wall. Among the huntsmen are a man with a hawk on a grey horse, and a lady in white satin whose horse is held by a groom, while a negro offers her a dish of fruit. To the left is a distant view. [Pendant to 552.]

Signed on the left at foot with the full monogram ; panel, 19 inches by 26 inches.

From the Schleissheim Gallery.

In the Picture Gallery, Schleissheim, 1905 catalogue, No. 898.

554. STARTING FOR THE CHASE.—A lady, facing right, on a brown and white spotted horse, extends her right hand towards a

child in red whom a man holds on a low stone wall at the side of a staircase. In the background is a man with a staff; farther right a man on horseback blows a hunting-horn. Still farther right, in front, a groom holds a grey horse facing left, while a cavalier mounts. Other figures on horseback or on foot are going away. On the left a stone vase with flowers stands on a wall, above which rise the trees in the park.

Signed on the left at foot with the full monogram; panel, 13 inches by 16 inches.

Mentioned by Waagen, Suppl. 513.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 236.

554a. The Departure.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 5 (650 florins).

554b. Departure of a Hunting Party.

36 inches by 43 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 248), No. 7 (315 florins).

554c. Starting for the Chase.

18 inches by 25½ inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, i. 40), No. 111 (300 florins).

554d. Departure of the Hawking Party.

16 inches by 21 inches.

Sales.—Ewout van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 174), No. 92 (130 florins, bought in).

(Ew. van Dishoek), Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 10 (150 florins, Frank).

554e. Landscape with Cavaliers and Ladies going to Hunt.

13 inches by 18 inches.

Sale.—G. Clifford, Amsterdam, November 4, 1760, No. 5 (81 florins).

555. Departure of the Hawking Party. Sm. 47; M. 87.—In the centre foreground are a lady and gentleman on horseback. The lady, facing the spectator, holds a fan before her face. The gentleman to the right rides a prancing grey horse, facing right. Between them, and farther back, another lady on horseback, facing the spectator, holds a parasol over her head. To the right of this group a groom kneels beside two dogs; a beggar stands near. Three riders water their horses in a moat on the extreme right; two are in the moat, while the third halts on the bank and lets his horse, which is in profile to the right, drink the water. A bridge crosses the moat to a mansion on the right; the park-wall is in the centre of the middle distance. Two huntsmen ride across the bridge; a lady with a hawk has just crossed it. In the middle distance is a fountain with a figure blowing into two pipes from which

the water flows. Women and children stand round the fountain. Farther away in the left middle distance a gentleman takes a riding lesson, while another looks on. In the distance is a hilly landscape with a tower.

Canvas, 30 inches by 38 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 114-115.

Engraved by Moyreau, No. 87, as "Partie de Chasse pour le Vol."

Sale.—Peilhon, Paris, May 16, 1763 (330 francs).

556. Departure of the Hawking Party.—To the left is a fine building. In front of it are huntsmen with horses and dogs near a fountain. On a terrace are ladies and gentlemen. In the centre a horseman with a horn gives the signal for departure. Near him is a falconer with hawk on wrist. In the middle distance are another falconer and a mounted huntsman in a defile. In the distance is a fine hilly landscape.

Canvas, 20 inches by $31\frac{1}{2}$ inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 221.

557. Departure of the Hawking Party.—In the centre foreground are ladies and gentlemen on horseback. To the right is a building with a flight of steps, down which come a lady and gentleman. Farther away are huntsmen with dogs. To the left are a falconer with a hawk and a gentleman on horseback. A hilly background. [Perhaps identical with 544.]

Panel, $18\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sale.—Amsterdam, July 25, 1771, No. 5 (999 florins, Fouquet).

557a. Landscape with Two Persons going to the Hunt.—One is on foot, the other on horseback.

Signed "P.W." (?); canvas, 35 inches by 40 inches.

Sale.—The Hague, May 25, 1772, No. 230 (15 florins 15).

557b. Ladies and Gentlemen going Hawking.—[Pendant to 708e.]

Canvas, $19\frac{1}{2}$ inches by 23 inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, No. 16.

558. Departure of a Hunting Party. Sm. 110.—An open landscape with animals and figures. The chief group consists of three persons and a grey horse held by a groom. A lady, standing beside a cavalier, is about to mount.

Panel, 16 inches by 20 inches.

Sale.—Le Brun, Paris, December 20, 1773 (2400 francs).

559. Starting for the Chase.—In the right foreground is a mansion, in front of which, in shadow, are a poor woman seated on a stone with two children, and four horses. A cavalier coming down the steps greets a lady who gives an alms to a mendicant, and is about to mount a grey horse held by two grooms. In the centre are two horses; in front of one of them is a huntsman with a dog. Farther back two huntsmen go off with

nine dogs, some of whom are eating or drinking. Beyond is a landscape enlivened with trees, hills, and fountains.

Canvas, 23½ inches by 21½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 172 (1000 florins).

559aa. Starting for the Chase.—On the left a cavalier takes leave of a lady. A maid-servant looks over a wall on which is an orange tree. Near the cavalier, a man holds a saddled grey horse. Farther away a huntsman on a bay horse blows a horn. Almost in front of him is another huntsman on a brown horse. Nearer the front is a falconer with hawk on wrist, who holds a dog in leash. Another dog runs before him. In the middle distance grooms water two horses and two dogs at a stream. Farther away are two travellers and other accessories. In the distance is a hilly landscape.

Canvas, 22½ inches by 28 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 105 (655 florins, Coclers).

559a. Cavaliers and Ladies who go Hawking.

Panel, 14 inches by 16 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 517 (105 florins, Spruyt).

560. Starting for the Chase.—A huntsman waters his grey horse at a fountain, and holds another horse by the bridle. In the middle distance a gentleman escorts a lady down the steps from a mansion. Farther away are other figures.

Panel, 14 inches by 13 inches.

Sale.—Stephan Loquet and others, The Hague, September 8, 1789, No. 3 (606 florins, W. Coclers).

561. Cavaliers and Ladies.—On a broad staircase to the right. At one side are a coach with horses, and a cavalier near a large house. By Wouwerman or in his manner.

Canvas.

Sale.—Amsterdam, November 14, 1791, No. 187.

561a. A Company on Horseback going to Hunt.—A coach with four horses follows.—A broad, open landscape.

Panel, 16 inches by 21 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 186.

562. Departure of the Hawking Party.—Horsemen, guests, servants with dogs and pack-mules, beggars. [Pendant to 827.]

Copper, 7 inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 162-163.

In the collection of Randon de Boisset.

Sale.—Choiseul Praslin, Paris, February 18, 1793 (12,000 francs, with pendant, Constantin).

563. Departure of the Hawking Party. Sm. 199.—A party of ladies and gentlemen, with attendants and dogs, go out hawking.

Sale.—Baron Nagel, London, March 21, 1795 (£252).

563a. Cavaliers and Ladies on Horseback and on Foot.—In front of a house adorned with statues and other objects.

Signed, Ph. Wouwerman; canvas, 27 inches by 23 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 386 (13 florins).

564. Huntsmen preparing for the Chase. Sm. 217.—“Said to be one of the artist’s finest works” (Sm.). [Pendant to 711.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 293, and there said to have come from the collection of the Comtesse de Verrue, Paris.

Engraved by Moyreau, but the print cannot be identified as the description is inadequate.

Sale.—Bryan, London, May 17, 1798, No. 50 (£97 : 13s.).

565. Starting for the Chase.—Near a large house, two horses, a grey and a bay, stand in the light. A cavalier stands ready to receive a lady whom another man has escorted down the steps, and to help her to mount the bay horse, which has a fine saddle. A man throws food from his hat to the dogs with whom a dwarf is playing. A person standing with others on the steps holds out a hunting pouch to another man. At one side near the front a man on a bay horse blows a horn; near him is a falconer with dogs. This part of the picture is dark in tone, and imparts a strong effect to the fine landscape.

Canvas, 17½ inches by 27 inches.

Sales.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 62 (1575 florins, Carseboom).

C. van Hardenberg, Utrecht, September 20, 1802, No. 95 (1450 florins, bought in).

565a. Riders setting out.

Sale.—Heathcote, London, 1805 (£246 : 15s., Dormer).

565b. Riders setting out.

Sale.—Lord Warwick, London, 1806 (£183 : 15s., Trotter).

566. Departure of the Hawking Party.—On the right is a mansion with numerous huntsmen in front. A cavalier and a lady come down the steps, followed by a pack of hounds and a negro with hawk on wrist. Below, numerous dogs are being fed; two of them drink near a fountain. At the foot of the staircase two men hold two saddled horses, a bay and a grey. Behind the grey is a falconer with two dogs, one of whom leaps up at him. Opposite the terrace of the mansion a man on a bay horse with a white mane blows a horn. Farther away, at the foot of two tall trees, two huntsmen are tying up their shoes. At the end of the terrace, to the left, are two huntsmen; one is mounted and has two dogs in front of him, while the other carries hawks.

Canvas, 21½ inches by 32 inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 104 (1740 florins, Gerbet).

H. Croese, Amsterdam, July 20, 1812, No. 77 (1379 florins, Nieuwenhuys).

566a. A Company starting for the Chase.—Ladies and gentlemen, with huntsmen, dogs, and other accessories.

Sale.—Amsterdam, April 14, 1813, No. 15 (19 florins, E. Numan).

567. Departure of the Hawking Party.—In the centre foreground halts a cavalier on a reddish-brown horse; he has a hawk on his left wrist, and holds his hat in his right hand. A lady on a bay horse rides behind him. A groom with two dogs in leash goes in front. Another groom is about to mount a grey horse. A man lets two dogs drink at a stream flowing from the left. In the distance are an old castle, fine trees, and other rich detail.

Canvas, 21½ inches by 25½ inches.

Sale.—The dowager Boreel, Amsterdam, September 23, 1814, No. 22.

568. A Hawking Party taking leave of their Hostess. Sm. 10 and Suppl. 3; M. 16.—Huntsmen with seven horses before a mansion. In the centre is a fine white spotted horse, on which a woman holds a child. Behind her a cavalier is about to mount another horse. Farther right, to the back, two horses drink at a fountain. To the left, in front of the steps leading to the mansion, a cavalier takes leave of a lady. Near them, but more to the front, is a dwarf with hawk on wrist. A page pours out a glass of wine for a cavalier; a man blows a horn as a signal for departure. On the other side are a man with a basket of poultry on his arm and a woman with a basket of flowers on her head. [Pendant to 481 and to 1001.]

Panel, 20½ inches by 26½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 8, 356-57, and ii. 88. Engraved by Moyreau, No. 16, as "Fêtes et Adieux des Chasseurs."

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 102 (2500 francs, with pendant, 481).

Randon de Boisset, Paris, February 3, 1777, No. 89 (10,660 francs— with pendant 1001—Poullain).

Poullain, Paris, March 15, 1780, No. 120 in the 1781 catalogue of the collection (12,100 francs, Dulac).

In the collection of the Maréchal de Noailles, 1781.

Sales.—De Montribloud, Paris, February 9, 1784 (7452 francs, with pendant 713).

Lord Gwydir, London, March 10, 1829 (£714 : 9s., Richard Foster).

Sold after 1829 by Richard Foster to Henry Bevan (£1000).

569. A Hawking Party prepared for the Chase. Sm. Suppl. 118.—On the right is a mansion, down the steps of which come a lady and a gentleman. A negro and two other servants stand on the terrace. A hawking party with horses and dogs wait for the couple. One man stands beside a grey horse; another, on a roan horse, blows his horn. Near him is a falconer with hawk on wrist. Two other attendants,

dwarf, and a dozen dogs are to the right of the group. The sky is overcast, and forebodes rain.

Canvas, $20\frac{1}{2}$ inches by 31 inches.

Sales.—Vrancken, Lokeren (Flanders), May 15, 1838, No. 16 (12,350 francs, Woodin for D. Acraman).

Acraman, Bristol, 1842 (£325 : 10s., Nieuwenhuys).

570. **A Hawking Party prepared for the Sport.** Sm. 357 and Suppl. 157; M. 80.—On the right is a fine mansion with a broad flight of steps; adjacent to it is a walled park, with a terrace and balustrade belonging to another house. On the steps in front are three figures; at the foot of the steps are a man with a halberd, and a woman seated with a child on her lap. In the foreground are eight persons with three horses. A fine white horse paws the ground, while his rider, with the bridle over his arm, embraces a lady. Close to them is another lady on horseback, with seven dogs. In the middle distance huntsmen water their horses at a fountain, near which are two cripples.

$27\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

Engraved by Moyreau, No. 80, in 1756, as "Départ pour la Chasse à l'Oiseau."

In the collection of the Marquis de Marigny, 1756.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.); but no longer to be found there.

570a. **Starting for the Chase.**—A huntsman mounts his grey horse, which is strongly relieved against the dark sky. In the foreground are young foals. Parts of the picture are damaged.

Canvas, $16\frac{1}{2}$ inches by 19 inches.

Sale.—Madame le Poittevin de la Croix, Antwerp, May 5, 1845, No. 81.

571. [Identical with 545.]

572. **A Hawking Party halting at a Mansion.** Sm. 478, and Suppl. 233.—A gentleman on a bay horse faces the spectator; he holds his hat in one hand and a hawk on the other. Behind him is a lady in yellow on a chestnut horse; she lifts her veil with one hand and holds a hawk on the other. A second huntsman in brown is about to mount a grey horse. Near him a page holds two dogs in leash. On the other side, farther back, a groom waters two horses at a stream. A few houses are seen in the landscape, which is hazy in the distance. "The figures and animals in this superb picture are larger than usual, yet they are nevertheless finished with the same elaborate care as his smaller works" (Sm.).

Canvas—or panel, according to Sm. and Waagen— $22\frac{1}{2}$ inches by 26 inches.

Mentioned by Waagen (ii. 130), and Ch. Blanc, *Le Trésor de la Curiosité*, ii. 425.

In the collection of the Duchesse de Berry, exhibited for private sale in London, 1834 (priced at £950, but not sold).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 53 (19,000 francs, according to Blanc; or 18,375 francs, according to Sm.).

In the collection of Lionel de Rothschild, London, 1854 (Waagen).

572a. Departure of the Hawking Party.—Mounted cavaliers with hawk on wrist are setting out. A fine landscape. [Pendant to 633a.]

Panel, 17 inches by $19\frac{1}{2}$ inches—or $23\frac{1}{2}$ inches.

Sale.—Amsterdam, July 27, 1858, No. 117 (104 florins).

572b. Starting for the Chase.

In the collection of A. Werth, Stuttgart, 1863 (Parthey, ii. 802).

572c. Preparing for the Chase.—Various horses and dogs.

In the collection of J. J. von Hirsch, Würzburg, 1863 (Parthey, ii. 802).

573. Starting for the Chase.—To the left is the garden of a country house, with a fountain and the statue of a horseman in front. A company of ladies and gentlemen prepare to start for the chase. From the extreme left come a lady and a gentleman. Another man holds out his hand to her; he is about to mount his impatient horse, which stands to the right. Farther right a lady mounts a grey horse with the help of a gentleman. Another lady, farther back, sits on a dark horse, facing the spectator, and holding up a parasol. In front of the group, a dwarf, holding a dog in leash, blows a horn. Two gentlemen gallop away to the right. Two dogs run before them. Beyond is a flat landscape with a range of hills on the horizon. [Identical with 580.]

Canvas, 33 inches by 42 inches.

Exhibited at the Palais Bourbon, Paris, 1874: Braun's photograph, No. 374.

Sales.—Henry Metcalfe, London, June 15, 1850 (£451:10s., Sm., who describes it in his own annotated copy of his catalogue).

J. M. Oppenheim, London, 1864 (£903, N. Jones).

573a. Starting for the Chase.—[Pendant to 695b.]

Signed; canvas, 12 inches by $14\frac{1}{2}$ inches.

Sale.—Rotterdam, October 28, 1867, No. 23—pendant to No. 24.

573b. Departure of the Hawking Party.—In front of a mansion, with two coats of arms over the entrance to the right, and a park wall extending to the centre of the picture, two cavaliers sit on their horses. One has a hawk on his wrist. On the right a groom holds the restless grey horse of a third rider, who converses with a lady, while a page stands at the back. To the left of the first two horsemen are a huntsman with a leaping-pole and behind him another rider. Farther away are more horsemen and figures.

Signed on the right at foot, PHLS (linked) WOUWERMAN (?); canvas, 22 inches by 30 inches.

Sale.—Neven, Cologne, March 17, 1879, No. 247.

574. Departure of the Hawking Party.—A lady on horseback with hawk on wrist, and a gentleman in a cloak with hat in hand, wait for the signal of departure. A groom tightens the saddle-girths of a grey horse which a gentleman is about to mount.

Panel, 8 inches by 7 inches.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 567 (3400 francs).

Baron de Beurnonville, Paris, May 21, 1883, No. 114.

574a. Starting for the Chase.—On an open place in a hilly landscape stretching far away to the right, several horsemen with their horses are assembled. To the right are the huntsmen with the hounds. On the left a gentleman comes down the steps from a mansion. On the terrace a boy and girl throw down an alms to a beggar. [Apparently a copy of 535.]

Panel, 18 inches by 25½ inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 119 (300 marks, Hartmann).

575. STARTING FOR THE CHASE.—A distinguished hunting party on the right are mounting their horses. At the back, near a fountain with a figure of Neptune, are grooms and horses.

Copper, 18 inches by 22 inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 120.

575aa. Starting for the Chase.

Panel, 10½ inches by 14 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 106.

575a. Departure of the Hawking Party.—On a broad carriage drive a horseman with hawk on wrist gallops forward with a couple of hounds. Near a colonnade on the right a man is whipping a youth who puts out his tongue at him.

Panel, 10½ inches by 16 inches.

Sale.—The widow Marie van Robert and others, Cologne, March 27, 1893, No. 327.

575b. Departure of the Hawking Party.—On the right, in front of a mansion with a park, is a watering place. To the left is a landscape. In the centre foreground are men and women on horseback. A lady in blue holds her hands to her face; another lady behind her shades her face with a large parasol. On the left is a falconer with hawks; on the right is a huntsman with hounds. There are in all about thirty figures. [Probably a copy of 533.]

Signed with the monogram; canvas, 32 inches by 41 inches.

Sales.—Krupp, junior, of Essen, and others, Cologne, October 29, 1894, No. 224.

Frankfort-on-Main, March 9, 1897, No. 71.

575c. Departure of the Hawking Party.—In front of a mansion. 41 inches by 55 inches.

Sale.—Cope and others, London, December 12, 1903, No. 62.

575d. Starting for the Chase.

27½ inches by 36 inches.

Sale.—London, December 21, 1903, No. 55.

576. Starting for the Chase.—In front of an imposing entrance to a mansion on the bank of a river, a lady on a roan horse and huntsmen are waiting to start. In front of them is a falconer. Farther away is a

coach with six grey horses. In the middle distance huntsmen are following a stag.

Signed in full in the centre ; canvas, 48 inches by 67 inches.

In the collection of Lord Palmerston.

In the Brooks collection, 1877.

Sale.—Baronne de H., Paris, June 14, 1904, No. 46.

576a. Starting for the Chase.—In front of a large tent a large hunting party in picturesque costumes, on horse or on foot, is starting for the chase.

Canvas, 22½ inches by 38 inches.

Sale.—Jos. Metz and Jos. Montag, Cologne, December 19, 1904, No. 80.

577. Starting for the Chase.—In front of a large country house the horses stand ready. Two gentlemen escort the hostess down the steps to a grey horse with a red velvet saddle, held by a groom. A huntsman mounts, while another, already in the saddle, blows his horn. Some of the party and the falconers go away to the left.

Signed on the right at foot with the monogram ; panel, 17 inches by 13 inches.

Exhibited by the Amsterdam dealers, Fred. Müller and Co., January 1906, No. 13.

578. STARTING FOR THE CHASE.—A gentleman on a grey horse is with a lady in yellow on a bay horse. To the right are grooms and a hound. To the left are other horsemen and a hilly landscape.

Signed on the left with the monogram ; panel, 16 inches by 14 inches.

Sale.—A. de Ganay and others, Paris, April 16, 1907, No. 66.

579. STARTING FOR THE CHASE.—At the foot of a staircase are saddled horses. A gentleman mounts one of them, which stands in the centre and is seen from the back. A boy holds a grey horse standing on the right of this, in profile to the right. Farther back, on the right, a horseman converses with a man on foot. A lady with a page comes down the steps. At the top stands another lady in profile to the left ; a page holds a parasol over her. On the left is a view of a valley with a church in the distance. Huntsmen and hounds are going away.

Panel, 15 inches by 19½ inches.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 217 (3700 francs).

580. [Identical with 573.]

581. AT THE CHASE.—In the right middle distance three huntsmen ride forward at a sharp trot. The first, on a bay horse, raises his horn ; an attendant points out the trail of the beast and a greyhound dashes forward. In the left foreground a man in red on a grey horse rides towards the others ; a man runs behind him, and to the left are three greyhounds. To the right beside the horsemen in red is a lady with a long veil on horseback. In the distance are hills. Blue sky with grey and white clouds.

Signed on the right at foot with the full monogram ; panel, 14 inches by $18\frac{1}{2}$ inches.

Acquired for Antwerp at the Courtebourne sale, 1880.

In the Antwerp Museum, 1905 catalogue, No. 754.

581a. A Hunting Party.—Possibly genuine.

In the Holborne of Menstrie Art Museum, Bath, 1902 catalogue, No. 249.

582. A Meeting at the Chase.

Mentioned by De Sonnevile, 87.

In the Fourché collection, Bordeaux.

583. A HUNTING PARTY CROSSING A STREAM.—In the right foreground is a river which broadens out like a lake in the left middle distance. In the right middle distance a road leads between trees to houses on a hill. A hunting party ride from left to right across the stream.

Signed on the left at foot with the full monogram ; canvas, $25\frac{1}{2}$ inches by 29 inches.

Probably acquired for Dresden in 1708 by Lemmers from Antwerp.

Mentioned by Guarienti's Dresden inventory, before 1753, No. 1677.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1421.

584. A Hunting Party in a Landscape.

In the collection of Gustave de Rothschild, Paris.

585. A Hunting Party.—A lady on a grey horse in a cavern. A fine picture of the master's maturity.

Mentioned by Waagen (p. 415).

In the Jussupoff collection, St. Petersburg.

585a. A Large Hunt.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 6), No. 6 (355 florins).

585b. A Fine Hunt and Landscape.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 12 (72 florins).

585c. A Hunt.

Sale.—The Dowager van Warmenhuysen, The Hague, July 25, 1719 (Hoet, ii. 374), No. 5 (710 florins).

585d. A Hunt.

$26\frac{1}{2}$ inches by 30 inches.

Sale.—Johan van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 453), No. 74 (525 florins).

585e. A Hunting Party.

10 inches by $11\frac{1}{2}$ inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 390), No. 20 (133 florins).

585f. A Hunting Party on Horseback.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 600), No. 18 (181 florins).

585g. Huntsmen with Horses, and a Woman on Horseback.

[Pendant to 142h].

14 inches by 16 inches.

Sale.—Jacomoe de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 117 (255 florins).

585h. A Hunt.

36 inches by 33½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 34.

Sale.—Quentin de Lorangère, Paris, March 2, 1744 (770 francs).

586. A Hunting Party. Sm. 347; M. 50.—A small hunting party pass through a forest. In the centre foreground is a horseman; a little boy with one foot on a tree-trunk tries to mount behind him; a little girl tries to do the same.

Canvas, 39 inches by 33½ inches.

Engraved by Moyreau, No. 50, in 1745, as "Les Chasseurs sortant de la Forêt."

In the collection of Orry de Fulvy, 1745.

586a. A Nobleman at the Chase.

In the Merian collection, Frankfort-on-Main, 1752; it was for sale with the dealer Jacob Heldewir (Hoet, ii. 350, No. 162).

586b. A Hunting Party. Sm. 214.—"A capital landscape, representing a numerous hunting party, amongst whom are introduced portraits of the Prince and Princess of Orange" (Sm.).

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£95 : 11s.).

586c. A Hunt.

27 inches by 31 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 205.

Sale.—Parr the younger of Brussels, Paris, March 19, 1802 (900 francs).

586d. A Hilly Landscape with Cavaliers and Ladies riding to the Chase.—Men and dogs are following the game.

Panel, 14½ inches by 19½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 411.

586e. A Hunting Party.—A hilly landscape. Somewhat spoiled by the strong yellow varnish. [Pendant to 633.]

In the collection of the Earl of Shrewsbury, Alton Towers, 1854 (Waagen, iii. 387).

586f. A Hunting Scene.

17 inches by 20 inches.

Sale.—London, July 21, 1902, No. 5.

586g. **A Hunt.** [Pendant to 613d.]

Panel, 16½ inches by 25 inches.

Sale.—Grimond and others, May 25, 1903, No. 119.

586h. **A Hunting Party in a Forest.**

Panel, 15½ inches by 18½ inches.

Sale.—Sir Robert S. Wright and others, London, March 13, 1905, No. 86.

587. **A HAWKING PARTY.** Sm. 100.—On the left three men gallop away after the hawk. A lady on a grey horse halts on the extreme left; she faces the spectator and speaks to a boy who stoops toward some hunting implements. Behind her are trees. In the centre foreground a man kneeling looks after the huntsmen, who are followed by dogs. A woman with a child in her arms sits on the ground near. In the middle distance are other horsemen and grooms. A river valley; on the farther bank lies a town at the foot of a hill. A fine cloudy sky. A late work.

Signed on the right at foot with the full monogram; copper, 10 inches by 12 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194-195, 381.

Engraved by Dunker, No. 73, in the Choiseul Gallery.

Sales.—Duc de Choiseul, Paris, 1772 (3000 francs).

Prince de Conti, Paris, April 8, 1777 (4000 francs, Langlier)—
according to Ch. Blanc; or March 15, 1779 (2700 francs)—
according to the Amsterdam catalogue, and Sm.

Destouches, Paris, March 21, 1794.

Claude Tolozan, Paris, February 23, 1801 (2720 francs).

G. van der Pot, Rotterdam, June 6, 1808, No. 143 (3030 florins,
De Wit for Amsterdam).

In the Rijksmuseum, Amsterdam, 1908 catalogue, No. 2714.

588. **HERON HAWKING.**—On the right, on a road at the edge of a wood, huntsmen exercise their horses. A lady rides a grey horse. On the grass in front men tend the hawks and dogs. To the left is a green meadow. An early work.

Signed on the left at foot with a false monogram, under which probably there is still the real one; panel, 17 inches by 25 inches.

Acquired for Dresden in 1708 by Lemmers from Antwerp; but first hung in the gallery since Guarienti's inventory (before 1753), No. 1737.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1412.

589. **A HAWKING PARTY NEAR THE EXECUTIONER'S HOUSE.** Sm. 507 and Suppl. 255.—A rushing stream flows down to the centre foreground; in the middle distance is a bridge, on which stands a woman with children. To the left, near trees, is the executioner's house, as the catalogue calls it, because of the wheel in the garden. It is very doubtful whether the house is that of an executioner at all; a wheel fixed horizontally was commonly used for drying or placing things on, as may be seen in numerous pictures by other masters—as, for instance, the A. Cuyp 378, or the E. van der Poel in the Tritsch collection, Vienna. In the right foreground is a hunting party. A mounted cavalier and a lady

in blue on a grey horse come riding down the road. In front of them are two dogs. Farther left is the falconer. Another cavalier waters his horse at the stream. On the farther bank are three anglers. In the right middle distance a man sits by the roadside; another man with a basket on his back goes away with a boy. The treatment of the ground in front is that commonly affected by Jan Wouwerman. In spite of the full monogram, the picture appears to date from the early period.

Signed to the left at foot with the full monogram; canvas, 22 inches by 27 inches.

In the Dresden inventory of 1722, A 448.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1422.

(Sm. valued it, 1842, at £367: 10s.; he had valued it, 1829, at £400, unless Sm. 507 is a different picture, which is improbable, though Sm. did not mention the anglers.)

590. HAWKING.—In the foreground of a flat landscape, mounted men are hawking, with dogs and other figures. To the right are a pollard willow and other trees; in the left foreground is a stream; on a knoll in the left middle distance is a cottage. Blue sky with big white clouds. The picture has suffered greatly.

Signed with the monogram; panel, 12 inches by 17 inches.

In the collection of John Graham Gilbert, Glasgow; bequeathed to Glasgow in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 1106.

591. THREE MEN OF A HAWKING PARTY.—They look from a height. One man in red, with hawk on wrist, rides a dappled-grey. A second man, seen half from the back, wears a light yellow jacket and blue hat, and rides a reddish-grey horse. The third man, dressed in brown and black, leads a dog. This is very much in the style of the "Grey Horse" (207) at Amsterdam, but not so well preserved. [Pendant to 315.]

Signed on the right at foot with the monogram in red paint, partly hidden by the frame; panel, 8 inches by 7 inches.

In the collection of E. Harzen, Hamburg.

In the Kunsthalle, Hamburg; Harzen bequest, 1887 catalogue, No. 207.

592. THREE HORSEMEN HAWKING. Sm. 283.—A flat landscape; to the left is a slender tree; to the right is a stream at which a dog drinks. Three horsemen, on a white, a dun, and a bay horse respectively, gallop from left to right, with their dogs. The man on the white horse is in red; he casts up his hawk. On the right runs a boy in front of the horsemen; another follows to the left carrying a hawk on his wrist and holding a dog in leash. A very fine picture.

Signed on the left at foot with the full monogram; panel, 8 inches by 10 inches.

Mentioned by Parthey (ii. 803).

Sale.—Lapeyrière, Paris, April 14, 1817 (1301 francs).

In the Western collection, Hamburg, Waagen's 1882 catalogue, No. 2.

In the Weber Gallery, Hamburg, 1907 catalogue, No. 271 (old No. 231).

593. A HAWKING PARTY. Sm. 414 and Suppl. 192.—In the

centre a mounted huntsman casts up his hawk. To the left, somewhat behind him, is a lady on horseback facing the spectator. On the right rides a second huntsman. At the edge of the picture, a mounted huntsman, seen from the back, blows his horn. On the left two men rest on a little hill; a third stands behind with a hawk on his outstretched hand. Several hawks are on a perch in front. A river valley with hills in the distance. "A superlative specimen of the master" (Sm.).

Panel, 20½ inches by 28 inches.

Engraved in the Stafford Gallery, No. 97, by J. Scott.

In the collection of Lord Francis Egerton, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, No. 255.

594. A HUNTING PARTY.—A hunting party ride through a ford. In front is a lady on a bay horse with hawk on wrist. Following her are three cavaliers and a lady; beyond come a huntsman with the hounds. On a hill in the middle distance is a tree, near which are other figures on horseback. On the right is a country house near a bridge. Blue sky with clouds.

Signed with the full monogram; canvas, 22 inches by 29 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 75.

In the collection of Alfred de Rothschild, London.

595. A HUNTING PARTY.—A lady and two cavaliers on horseback are in the foreground. One man throws bait to a hawk. They are accompanied by grooms and dogs. Other figures are visible at the back. An open hilly landscape under a cloudy sky.

Signed with the full monogram; canvas, 22 inches by 29 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 79.

In the collection of Alfred de Rothschild, London.

596. A Hawking Party.—Three figures. A lady on a grey horse casts up the hawk. Perhaps this is more likely to be the work of Pieter Wouwerman.

In the Rumjanzof Museum, Moscow, 1901 catalogue, No. 565.

597. A HAWKING PARTY. Sm. Suppl. 155.—In the foreground are two ladies on horseback. One, in yellow, on a dark-grey horse, is in the centre with her back to the spectator. The other, holding a feather fan, rides an iron-grey horse. By her side is a gentleman mounted on a piebald horse; he removes the hood from the hawk on his wrist. In the right foreground a falconer in red sits on the bank of a stream, tying together the legs of a heron just killed by a hawk. A little boy goes off with two dogs. Farther away, a third lady, in light-blue, watches a huntsman who receives the game from a falconer holding the bridle of a saddled horse. In the distance is a shepherd with his flock. An open landscape; rain is coming on. The picture has become very dark and hard in the contrasts. "Painted in a fine broad style, but unfortunately the hand of the cleaner is too visible in many parts of it" (Sm.).

Signed on the left at foot with the full monogram ; canvas, $23\frac{1}{2}$ inches by 31 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1028.

598. **A HAWKING PARTY.** Sm. Suppl. 49.—On the right, at the foot of a tree, are a man with a spear and three persons on horseback—a lady on a chestnut, a man in yellow with hawk on wrist on a piebald, and a huntsman on a grey horse. They watch the flight of a hawk pursuing a heron. Near them are two dogs. To the left is a hilly landscape ; in the middle of it a man on a grey horse with a little boy and a dog is galloping. A fine morning. "A clear and well-finished picture" (Sm.). A work of slight importance. [Pendant to 1041. Possibly identical with 611 ?]

Signed in the left centre at foot with the full monogram ; panel, 9 inches by $11\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Palace of Tsarskoe Selo, 1842 (Sm., who valued it at £160).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1030.

599. **A HAWKING PARTY.** Sm. Suppl. 178.—A lady in blue on a piebald horse follows at a gallop the flight of her hawk. Near her are two mounted huntsmen, one of whom blows a trumpet, and another lady. Two dogs follow her ; a dwarf holds a third in leash. Farther right a cavalier on a grey horse tempts the hawk with a bait. Beside him runs a huntsman with hawk on wrist ; behind him gallops a lady on a chestnut horse. In the background is a hilly landscape. "This picture has become a little too dark and foxy in tone ; it is otherwise admirably painted" (Sm.). [Pendant to 869.]

This picture and its pendant were formerly ascribed to Pieter Wouwerman, in spite of the genuine monogram of Philips, to whom Bode first restored it. It is an example of the mature, and not, as the catalogue states, of the late, period. The figures are well drawn but have been repainted in part.

Signed on the left at foot with the full monogram ; panel, $16\frac{1}{2}$ inches by 14 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1046 (Sm. valued it in 1842 at £200).

600. **A HAWKING PARTY.** Sm. 467.—An open landscape with distant hills. In the right foreground are three cavaliers. One holds the bridle of a fine grey horse with a red saddle, and caresses a dog which jumps up at him. Another, mounted on a bay horse, blows a horn. The third, on foot, holds a dog in leash. A falconer with a perch of hawks sits in the centre foreground. To the left of him cavaliers and ladies on horseback follow at a gallop the flight of their hawks. A very fine picture. "This little bijou is no less excellent for its clearness and purity of colour than for its elaborate finishing" (Sm.). It has

on the back a large stamp of the name, "Elisabeth D. I. Gracia Hispaniarum Regina," with the arms of France and Habsburg.

Panel, 12 inches by 16 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 265.

Engraved in part by Chedel.

Exhibited at Burlington House, London, 1832, 1845.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No.

196.

In the collection of Elisabeth of Parma (1692-1766), wife of Philip V. of Spain, as the stamp at the back shows.

In the collection of General Sebastiani, 1814.

In the collection of Chevalier de Crochart, 1815.

Sale.—Lapeyrière, Paris, April 19, 1825 (6400 francs).

In the possession of the London dealer Emmerson, 1829 (Sm.).

Sales.—Charles Brind, London, May 10, 1849 (£330 : 15s., Cope).

Charles Cope, London, 1872 (£966, M. Colnaghi).

Albert Levy, London, 1876 (£924, Lesser).

J. Wardell, London, May 10, 1879 (£787 : 10s., Annot).

In the collection of Heywood Lonsdale, Shavington.

600a. Hawking.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 81 (20 florins).

600b. Hawking.

Sale.—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 204), No. 81 (112 florins).

600c. Hawking.—Full of turmoil. [Pendant to 600d.]

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, ii. 236), No. 189 (39 florins).

600d. Hawking. [Pendant to 600c.]

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 236), No. 190 (41 florins).

600e. Hawking.—Full of turmoil.

Sale.—Jacob de Flines, Amsterdam, March 20, 1720 (Hoet, i. 240), No. 42 (24 florins).

600f. A Great Hawking Scene.

Panel, 20 inches by 26½ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 277), No. 113 (140 florins).

600g. Hawking.

Sale.—Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 386), No. 14 (180 florins).

600h. A Hawking Scene.—In the foreground is the so-called hunt-fool. Many figures and horses. [Pendant to 796.]

Panel, 17½ inches by 24 inches.

Sale.—Cornelius Wittert van Valkenburg, Rotterdam, April 11, 1731 (Hoet, i. 368), No. 40 (1752 florins, with pendant, Reuver).

In the collection of Madame Reuver, Delft, bought as a whole in 1750 by the Landgraf of Hessen-Kassel.

In the Schloss Altstadt, Kassel, 1749 inventory, No. 572, 1783; inventory No. 38.

Removed by Lagrange, 1806.

600i. Hawking.

15½ inches by 20½ inches.

Sales.—Cornelis Wittert van Valkenburg, Rotterdam, April 11, 1731 (Hoet, i. 368), No. 41 (500 florins).

Cornelis Wittert van Valkenburg, Rotterdam, October 7, 1733 (Hoet, i. 397), No. 17 (405 florins).

600j. Hawking.

24 inches by 25½ inches.

Sale.—Johan van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 453), No. 73 (425 florins).

600k. A very fine Hawking Piece.

23 inches by 33 inches.

Sale.—De Neufville, Leyden, March 15, 1736 (Hoet, i. 458), No. 4 (285 florins).

600l. Hawking.

18 inches by 27 inches.

Sale.—Amsterdam, March 18, 1739 (Hoet, i. 567), No. 2 (556 florins).

600m. Hawking.—[Pendant to 600n.]

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 20 (350 florins, with pendant).

600n. Hawking.—[Pendant to 600m.]

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 21 (350 florins, with pendant).

601. Hawking.

25 inches by 32½ inches.

Sale.—Amsterdam, October 21, 1739 (Hoet, i. 610), No. 24 (495 florins).

601a. Sportsmen Hawking. Sm. 20.—In a fine landscape, with a country house. [Pendant to 951.]

13 inches by 16½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 39.

Sale.—Chevalier de la Roque, Paris, 1745 (280 francs, with pendant).

601b. A Landscape with a Hawking Party. Sm. 23.—A man watches the flight of a bird.

Canvas, 21½ inches by 29 inches.

Sales.—C. Wittert van Valkenburg, Rotterdam, April 11, 1731 (Hoet, i. 368), No. 42 (370 florins).

Chevalier de la Roque, Paris, 1745 (192 francs).

601c. Hawking.—With many horses, figures, and other accessories.
17 inches by $22\frac{1}{2}$ inches.

In the collection of Jacob Halfwassenaar, The Hague, 1752 (Hoet, ii. 466).

601d. Hawking.—With figures and horses.
25 inches by $28\frac{1}{2}$ inches.

Sale.—Gillis van Hoven, Amsterdam, March 24, 1755 (Terw. 111), No. 2
(61 florins, Nijhuis).

601e. Hawking.—With many figures and horses.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 226),
No. 2—No. 57 of the original catalogue (100 florins, Tonyn).

601ee. Heron-hawking.—[Pendant to 145.]
 $12\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—Martin Robijns, Brussels, May 22, 1758, No. 37 (124 florins).

601f. Hawking.—With figures mounted and on foot.
Panel, 10 inches by 7 inches.

Sale.—Reyersbergen van Cauwerven, Leyden, July 31, 1765 (Terw. 484),
No. 62 (50 florins); in this collection, 1752 (Hoet, ii. 535).

601g. Hawking.—With figures and horses.
 $18\frac{1}{2}$ inches by 25 inches.

Sale.—C. van Heemskerck, The Hague, October 7, 1765 (Terw. 498),
No. 43 (65 florins, Verschuuring).

601h. Landscape with a Hawking Party.—A man on horseback.
Panel, 10 inches by 7 inches.

Sale.—Amsterdam, June 13, 1770, No. 33 (13 florins).

601i. Hawking.—Three horses, figures, and dogs in a hilly landscape.
Panel, 14 inches by $19\frac{1}{2}$ inches.

In the Verschuuring collection, 1752 (Hoet, ii. 473).

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 199.

601j. Hawking.—[Pendant to 708f.]
Canvas, 19 inches by 23 inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, No. 181.

602. The Hawking Party. Sm. 120.—[Pendant to 367.]
Panel, $14\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, 337-338.

Sale.—Comtesse de Verruc, Paris, March 27, 1737.

In the Mansard collection, Paris.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 113 (6005 francs,
with pendant).

602a. Hawking.
16 inches by $22\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 398.

Sale.—Comte de Luc, Paris, December 22, 1777 (1670 francs).

602b. Landscape with a Hawking Party.

Panel, 15 inches by 19 inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 79.

603. The Hawking Party. Sm. 18; M. 5.—A hilly and wooded landscape with a river, on the bank of which, in the middle distance, is a fortified town. In the foreground is a large company of ladies and gentlemen on horseback, with attendants on foot, who are hawking. By the river-side in front sits a lady, to whom a gentleman offers fruit from a basket held by a woman. Farther away a groom leads two horses. [Probably identical with 612.]

Canvas, 28½ inches by 43½ inches.

Mentioned Ch. Blanc, *Le Trésor de la Curiosité*, i. 4, 422.

Engraved by Moyreau, No. 5, as "Une Grande Chasse à l'Oiseau."

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 35 (1510 francs).

London, 1776 (£105).

Servad, Amsterdam, June 25, 1778, No. 120 (2950 florins, Fouquet).

603a. Hawking.

Mentioned by Buchanan, *Memoirs of Painting*, i. 204, No. 4.

In the Orléans collection, 1792 (valued at £210).

603b. A Hawking Party.

Engraved by Moyreau.

Sale.—Count Redeen, London, June 14, 1794 (£22, Van der Gucht).

604. A Hawking Party. Sm. 144.—A horseman watches the flight of two birds. A boy casts up a hawk. Near him are a man and a dog. [Pendant to 332.]

Panel, 9 inches by 6½ inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (1260 francs, with pendant).

Destouches, Paris, March 21, 1794.

605. A Landscape with a Hawking Party. Sm. 206.—A small picture.

Mentioned by Buchanan, *Memoirs of Painting*, i. 234.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 22 (£23 : 2s.).

606. A Landscape with a Hawking Party. Sm. 236.

Sale.—Griffier Fagel, London, 1801 (£139 : 13s.).

606a. Landscape with a Hawking Party.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 68.

In the Robit collection, 1801-1802, No. 50.

607. Hawking.—In the right foreground of a fine flat landscape with trees are huntsmen with horses. They are luring back some hawks. By a placid stream to the left a traveller rests with his dog. In the background are cottages, mills, a village, and, farther away, high dunes.

Canvas, 17 inches by 23 inches.

Sale.—J. C. Pruyssenaar, Amsterdam, February 27, 1804, No. 116 (700 florins).

607a. A Landscape with a Hawking Party. Sm. 245.

Said to be engraved by Moyreau.

In the collection of Hastings Elwyn, London, 1806.

607b. Hawking.—Horsemen and servants with dogs are hawking in the dunes.

Panel, 9 inches by 11 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 227 (2 florins 10).

608. A Hawking Party. Sm. 297.—Ladies and gentlemen on horseback cross a ford, followed by attendants with dogs. Among them is a huntsman on a fine white horse; a lady with a black plumed hat rides in front on a horse with rich trappings. Hilly landscape under a clear sky. "This picture is truly one of the artist's chefs-d'œuvre; it is clear and luminous, and appears to have been painted about the time that he adopted his third manner" (Sm.). [Pendant to 609.]

Canvas, 21 inches by 27 inches.

Sale.—Paignon Dijonval, Paris, December 17, 1821; bought as a whole by Emmerson (this and the pendant were "valued correctly" at £2100, according to Sm.).

In the collection of John Lucy, Charlecote Park, 1824 (Sm.).

608a. Landscape with a Hawking Party.—In a fine broad landscape are various episodes; the chief of them shows ladies and gentlemen with huntsmen and grooms hawking.

Canvas, 19 inches by 23½ inches.

Sales.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 64 (500 florins), bought in).

Utrecht, April 27, 1827, No. 28 (292 florins, bought in).

609. A Hawking Party. Sm. 298.—A lady on a fine white horse, and two mounted men, one of whom throws up a lure to the hawks. With them are grooms and dogs. Others are in the distance. An open country with low hills; the sky is overcast. [Pendant to 608.]

Canvas, 21 inches by 27 inches.

Sale.—Paignon Dijonval, Paris, December 17, 1821; bought as a whole by Emmerson (this and the pendant were "valued correctly" at £2100, according to Sm.).

In the collection of John Lucy, Charlecote Park, 1829 (Sm.).

610. A Hawking Party. Sm. 481 and Suppl. 150 and 229.—An open landscape, with arable and meadow, intersected by hedges and varied by clumps of trees and a farmhouse. Three gentlemen with four servants and dogs are hawking. The nearest man stands beside his grey horse, holding it by the bridle while he casts up a lure for the hawks. A second man comes up at a gallop. The third waters his horse at a stream. One of two falconers watches a hawk attacking a heron. A fresh autumn morning.

Canvas, 16½ inches by 22½ inches.

Sale.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 172 (3410 francs).

611. A Hawking Party. Sm. Suppl. 52.—A lady on a prancing grey horse, a gentleman on an iron-grey horse, and another horseman. A falconer with hawks walks towards a wood. On the other side another falconer with a perch of hawks comes through a tunnel. [Possibly identical with 598?]

Panel, $7\frac{1}{2}$ inches by 10 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm., who valued it at £80). If it is identical with No. 1030 (598), Sm.'s description is wholly inaccurate; but Sm. says that that picture was at Tsarskoye Selo in 1842.

612. Landscape with a Hawking Party. Sm. 471.—[Probably identical with 603.]

Probably the original of the engraving, "Une Grande Chasse à l'Oiseau," by Le Bas (Sm.).

Mentioned by Buchanan, *Memoirs of Painting*, ii. 191.

Imported into England by De la Hante (valued at £840).

Bought by Charles Duncombe, of Duncombe Park, before 1843 (for £900, according to Sm. in his annotated copy of his catalogue).

In the collection of the Earl of Feversham, Duncombe Park, 1857 (Waagen, Suppl. 494).

613. Landscape with a Hawking Party.—Along a defile, bounded on the right by a broken hill on which are a tree-stump, a hedge, and bushes, and on the left by a stream, rides a huntsman with his back to the spectator. He has a hawk on his wrist and watches a large bird in the air. Another rider on a dun horse has halted farther away to watch it. His groom stands conversing with him; he carries a large staff to scare the game. Near them are two dogs, one of which is drinking at the stream. Great clouds in the sky are reflected in the water.

Panel, $12\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sales.—Meffre the elder, Paris, February 25, 1845, No. 104.

Piérard, Paris, March 20, 1860, No. 100 (18,800 francs).

613a. Hawking.—[Apparently a pendant to 634.]

Panel, $10\frac{1}{2}$ inches by 14 inches.

In the Schönborn collection, Pommersfelden, 1863 (Parthey, ii. 803); but not in the sale of 1867 or in the 1894 catalogue.

613b. A Hawking Party.—[Pendant to 635a.]

Sale.—Temple, London, 1874 (£315, with pendant, Brooks).

613bb. Hawking.—Three huntsmen in a landscape have halted and are about to cast up the hawks. One man is mounting his grey horse which is held by a boy. Farther right are a lady on a grey horse and a man on a bay. In front are three dogs. In the distance are hills and horses.

Panel, 14 inches by 12 inches.

Sale.—P. C. Nahuys, born F. M. Hodgson, C. F. Royer, born Kerst, and others, Amsterdam, November 14, 1883, No. 181.

613c. A Hawking Party at a Stream.

Panel, 12 inches by $17\frac{1}{2}$ inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 121.

613d. A Hawking Party.—[Pendant to 586g.]

Panel, $16\frac{1}{2}$ inches by 25 inches.

Sale.—Grimond and others, London, May 25, 1903, No. 119.

613e. Landscape with a Hawking Party.

16 inches by $20\frac{1}{2}$ inches.

Sale.—Francis Baring and others, London, May 4, 1907, No. 134.

614. A STAG HUNT. Sm 63 and 449, and Suppl. 215.—To the left is a torrent crossed by a wooden bridge on which is a man. To the right a hunting party of four gentlemen and a lady, mounted, with attendants and dogs pursue a stag. One of the riders is in yellow, on a grey horse. In the middle distance is a hill crowned with a building. "In this beautiful picture the figures are subordinate to the landscape" (Sm.).

Signed on the left at foot with the full monogram; copper, 11 inches by $13\frac{1}{2}$ inches.

Sales.—Jacombo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 116 (234 florins; or according to Lormier's store-room catalogue, 290 florins).

Willem Lormier, The Hague, July 4, 1763 (Hoet, ii. 447, and Terw. 336), No. 334 (1010 florins)—No. 348 in the storeroom catalogue of December 1754.

Nicolaas Nieuhoff, Amsterdam, April 14, 1777, No. 243 (1995 florins, Van Heteren).

In the collection of A. L. van Heteren, The Hague; it passed with the collection in 1809 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2712 (Sm. valued it in 1842 at £300).

615. A Stag Hunt.—On the right is a hill; two dead trees are on the slope towards the centre. A huntsman gallops from the right, losing his hat. A lady on a grey horse follows him. To the left, at the foot of the hill, flows a stream, which two mounted huntsmen cross from the left; one of them blows a horn. They follow a stag and a hind, which a white greyhound and a huntsman on foot approach from the right.

Signed on the right with the monogram; canvas, 20 inches by $23\frac{1}{2}$ inches.

In the collection of Baron de Beurnonville, No. 560.

Sale.—Hauptmann, Paris, March 22, 1897, No. 52 (Kleinberger).

In the Landauer collection, Berlin.

616. A STAG HUNT. Sm. Suppl. 20.—The principal group consists of six gentlemen and a lady, all mounted, who come from the right to the edge of a wood. One huntsman blows a horn; two others point their weapons, a dirk and a hunting-spear, at a stag which rushes from the wood on the left, followed by hounds. On the left a hind seeks

refuge in a stream, but the hounds seize her and two huntsmen gallop towards her. In the right foreground a boy in a red jacket holds a dog. A country house stands amidst trees in the middle distance; beyond is a range of hills. "An admirable picture" (Sm.). It was formerly ascribed to Pieter Wouwerman.

Signed on the road to the right at foot with the full monogram; panel, 18½ inches by 24½ inches.

Acquired for Kassel through Hoet.

In the chief Kassel inventory of 1749, No. 843.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 85.

At the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 350 (old No. 323).

617. A STAG HUNT.—A hilly landscape near a stream. Dark figures. A very strongly lighted cloud.

Mentioned by Waagen (Suppl. 510).

In the collection of the Duke of Newcastle, Clumber.

618. A STAG HUNT.—A hilly and wooded landscape. On the right the hounds have run down the stag. Among the huntsmen, a man in blue on a white horse with a dark spot arrives at a gallop. Another man on a dark-bay horse raises his spear to pierce a fallen stag. Another stag is caught by the hounds. A lady on horseback and others, mounted or on foot, come up. A notable picture of the master's maturity.

Canvas, about 19 inches by 24 inches.

See note to 49.

Mentioned by Waagen (Suppl. 436).

In the collection of the Duke of Buccleuch, Dalkeith Palace.

619. HUNTING THE ROE. Sm. 3.—In the left middle distance is a cottage amidst trees; in front is a fallen tree near a marsh; to the left are the ruins of a castle. To the left of the centre a roe is surrounded and pursued by mounted huntsmen, with three ladies, one of whom is in yellow. A man on a grey horse blows a horn. There are beaters on foot, and hounds.

Signed on the left at foot with the early monogram; panel, 19 inches by 31 inches.

Engraved in the Du Piles cabinet, 1739, by Le Bas as "La Chasse à l'Italienne."

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 267), No. 100 (535 florins).

Acquired for Dresden, 1742, by Rigaud from the De Piles collection, Paris. In Guarienti's inventory, before 1753, No. 1534.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1414.

620. A STAG HUNT NEAR A RIVER. Sm. 14; M. 23.—A river flows from the left distance to the right foreground. To the left are trees. In front of these, and to the right of them, ladies and gentlemen on horseback follow two stags. A huntsman spears one of them, a fallow-deer; the hounds seize the other, a roe. On the river-bank are two shepherdesses with sheep and goats which they are driving off the

road. Two children are bathing near a little waterfall, and fishermen are watching their nets. Farther back two mounted men and a lady gallop from right through the shallow stream. On the farther bank is a fine country house with an arbour at the river-side and a fountain. In the distance are high hills. "An excellent production" (Sm.). [Pendant to 838.]

Signed in the centre at foot with the full monogram; canvas, 28½ inches by 51½ inches.

Engraved by Moyreau, No. 20, as "La Grande Chasse au Cerf."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 3.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, probably No. 24 (5036 francs, with pendant).

According to Hübner, it was acquired for Dresden in 1749 by Le Leu from the Verrue collection.

But it actually came there with the pendant in 1742, through De Brais, from the Carignan collection, Paris. Two sale catalogues of this collection existed—one for the sale fixed for July 30, 1742, but not actually held till June 18, 1743; the other, slightly altered, for this later sale. So that the pictures probably reached Dresden in the intervening year, 1742.

In Guarienti's Dresden inventory, before 1753, No. 1569.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1449 (Sm. valued it in 1829 at £1050).

621. HUNTING THE STAG.—Five men and women on horse-back gallop with dogs from right to left across a shallow stream in pursuit of a stag and a hind. The leading huntsman has a spear. A man follows on foot. In the right foreground a woman in a blue-and-yellow dress on a grey horse is about to descend the steep river-bank; beside her to the right is a man on a bay horse. In the right middle distance the ground slopes upward from the river. On the top of the hill to the right are two horsemen and figures on foot. Beyond them are lofty hills. In the centre of the distance is a house on a low hill. To the left the river flows between low wooded banks; a boat is in the left distance. An unimportant example of the late period.

Panel, 23½ inches by 19 inches.

Mentioned by Hofstede de Groot, *Oud Hollana*, xi. 147.

In the collection of Dr. William Hunter, Glasgow, bequeathed to Glasgow University, 1783.

In the Hunterian Museum, Glasgow University, No. 134.

622. A STAG HUNT.—At the edge of a wood, two stags are surrounded by huntsmen and dogs. A horseman in red blows a horn to summon the rest of the hunt.

Signed with the full monogram; canvas, 20½ inches by 27 inches.

Acquired in 1760.

In the Copenhagen Museum, 1904 catalogue, No. 389.

623. THE STAG HUNT. Sm. 477 and Suppl. 226.—A hilly landscape near a lake with wooded banks. A large party of ladies and gentlemen are hunting two stags. One has been brought to bay by the hounds. The other, near two trees in the centre, is surrounded by hunts-

men and hounds. A man in a red coat on a bay horse, seen from the back, attacks the stag with his spear. Before him comes another huntsman at a gallop. To the left of him comes a lady on a grey horse with a huntsman blowing a horn, followed by another lady. Beyond them is a rude bridge over a torrent in a deep chasm. The huntsmen approach from all quarters; one is thrown from his horse into the river. A cool, grey evening. A "capital picture" (Sm.).

Signed with the monogram; canvas, 29 inches by 41 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 303.

Exhibited at the British Institution, London, 1840, by Sir T. Baring.

Imported into England by the dealer Buchanan from the Rijnders collection, Brussels.

In the collection of Edward Gray, Harringay House, London, 1829 (Sm.); purchased after his death by Buchanan.

In the collection of Sir Thomas Baring, Bart., 1840.

Sale.—Sir Thomas Baring, London, June 2, 1848 (£446, Brown).

In the collection of Wynn Ellis, London, bequeathed to the National Gallery, 1876.

In the National Gallery, London, 1906 catalogue, No. 975.

624. **A Stag Hunt.**—The ground slopes steeply from left to right, where a little stream flows towards the foreground, with a fountain in it. Farther back, round a stone pedestal, ladies and gentlemen are resting and taking refreshments. Beyond is a wooded valley, from which rises the top of a country house in the baroque style. On the extreme right a party is assembled on the terrace of a big square tower. In the centre foreground a mounted horseman, blowing a horn, gallops to the right; to the left of him a cavalier and a lady watch three hounds pursuing a stag and a hare. On the extreme left are another lady on horseback, and, farther away, two huntsmen riding up. On the right a huntsman holds a prancing piebald horse by the bridle. A dark horse kicks out at it and upsets a man. In the centre is a group of five tall trees. Beyond the valley is a broad hilly landscape.

Broad in proportion to its height.

In the Prado Gallery, Madrid.

625. **A STAG HUNT.** Sm. 322 and Suppl. 123.—To the left is a broad river in which a stag and a hind take refuge. They are followed by a lady and three men on horseback, one of whom falls into the water. On the bank to the right a hunting party of ladies and gentlemen rest near a monument past which the road runs. A lady and a gentleman, seated on the ground, take refreshments. Two others stand conversing. A lady, with hawk on wrist, sits on a grey horse. A groom holds a roan horse. There is a group of three musicians. On the road in the right middle distance is a coach with four grey horses. In front a boy is sailing a toy boat. On the left bank of the river is the terrace of a large garden. In the distance, on the rising banks of the river, are towns and country houses. A very fine picture.

Signed on the right at foot with the full monogram; canvas, 32½ inches by 56 inches.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 496; it was there in 1829 (Sm. valued it at £735 in 1829, and at £1000 in 1842).

626. THE STAG HUNT. Sm. 7; M. 13.—A wooded landscape with a large sheet of water on the left. Three riders and hounds on the left cut off a stag which has taken to the water. On the bank in front a groom holds back a hound, while two other men run after the stag. Farther away are a lady and two huntsmen on horseback, a man blowing a horn, and two other figures. In the background are a tent and a river, with hills beyond. [Pendant to 371, according to Sm.]

Copper, 12 inches by 15½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-338, ii. 68, 99.

Engraved by Moyreau, No. 13, as "La Petite Chasse au Cerf"; and by Daudet in the *Musée Français* (1803-11).

Sales.—Comtesse de Verrue, Paris, March 27, 1737 (1400 francs, with pendant). See note to 371.

Quentin de Lorangère, Paris, March 2, 1744 (1050 francs).

Blondel de Gagny, Paris, December 10, 1776, No. 111 (6620 francs).

Blondel d'Azincourt, Paris, February 10, 1783, No. 5 (7901 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 47 (9000 francs, Paillet).

In the collection of Louis XVI.

In the Louvre, Paris, 1903 catalogue, No. 2625 (valued by the experts in 1816 at 10,000 francs).

627. Hunting the Roe.—A hunting party of three cavaliers and three ladies follows a roe at which numerous hounds bark. A huntsman blows a horn. One of the cavaliers is striking the roe with a spear. In the background is a mansion with a lake in front. Beyond is a hill. Blue sky with light clouds.

Signed in the centre at foot with the monogram; panel, 8½ inches by 12½ inches.

Sale.—(Possibly) Lucy Copeman and others, London, 1898, No. 58.

In the collection of Jules Porgès, Paris.

628. A STAG HUNT. Sm. 70 and Suppl. 110.—A river flows through the middle of a hilly landscape. On the right bank, near the edge of a wood, a numerous company of ladies and gentlemen on horseback follow a stag and a hind who take to the water. In the right foreground a lady in pink sits on the grass conversing with a cavalier who offers her an orange. Near her are another cavalier and a jester, beside whom stands a lady in blue playing with a dog and holding a hawk on her wrist. Farther left a cavalier helps a lady in yellow to mount. Nearer the centre are a huntsman with hawk on wrist on a bay horse, two falconers on foot, a beater, and other figures. On the left two huntsmen and a lady with slack reins ride into the river after the stag. On the same side are a big tower and the walls of a country house, from which comes a man blowing a horn on a grey horse, followed by hounds. On the terrace of the tower, numerous cavaliers and ladies watch the sport.

In the middle distance are a large round tower and walls, with a range of hills beyond. A good picture, though the ultramarine blue is rather strident. Fine sky and landscape.

Signed on the left at foot in the corner with the full monogram, that is no longer clear; canvas, 40 inches by 73 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 139, 194.

Engraved by Daudet in the *Choiseul Gallery*, No. 74.

Sales.—Julienne, Paris, March 30, 1767 (16,700 francs, Boileau).

Duc de Choiseul, Paris, 1772 (20,700 francs, for the Empress of Russia).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1034 (valued by Sm. in 1842 at £1260).

629. **A STAG HUNT**.—From the right two huntsmen and a lady on horseback come out of a wood at the moment when the stag and hind appear, pursued by the hounds. The stag has fallen and is surrounded by the pack. A huntsman on a black horse tries to spear the hind, which leaps over a tree-trunk. A man with a horn follows this huntsman. Farther away, a negro holds a dog. In the left foreground two hounds are crossing a stream to get at the stag. In the distance are hills. A very early picture, strong in colour. It is somewhat restless in effect, because the animals are rushing across past one another.

Signed on the left at foot with the full monogram; canvas, 24 inches by 21½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1035.

630. **THE STAG HUNT**. Sm. 351 and M. 56.—A stag and a hind, pursued by hounds, rush into a river, on the nearer side of which two mounted huntsmen with spears await them. A cavalier and lady, following the deer, are riding through the ford; the lady on a grey horse looks alarmed as her companion falls into the water. Following them, a mounted huntsman rides cautiously into the river, with a groom running behind him. At the back is a hilly landscape with a castle on a rock, several country houses and other buildings. In the left foreground is a solitary tree. This is not a bad picture, but it is not wholly pleasing.

Signed on the left at foot with the early monogram; canvas, 21½ inches by 27½ inches, with a piece about 1¼ inches wide added at the foot.

Engraved by Moyreau, No. 56, as "L'Accident du Chasseur," in 1747, and by Tischler, 1747, when in the Brühl collection.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1036.

630a. **A Stag Hunt.**

Sale.—Johan van Marselis, Amsterdam, April 25, 1703 (Hoet, i. 69), No. 8 (108 florins).

630b. **A Great Stag Hunt.**—At a river, with horses and figures.

Sale.—Isaak van der Blooken, Amsterdam, May 11, 1707 (Hoet, i. 98), No. 5 (266 florins).

630c. **A Stag Hunt.**—Many figures.

Sale.—Amsterdam, May 18, 1707 (Hoet, i. 102), No. 2 (240 florins).

630d. **A Stag Hunt.**—With various figures.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 112 (110 florins).

630e. **A Very Fine Stag Hunt.**

35 inches by 49½ inches.

Sale.—Jacombo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 35), No. 45 (254 florins).

630f. **A Stag Hunt.**

13 inches by 16 inches.

Mentioned by Hoet (ii. 64).

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 105 (478 florins).

630g. **A Stag Hunt.**

Sale.—Amsterdam, October 10, 1732 (Hoet, ii. 68), No. 32 (45 florins).

630h. **A Stag Hunt.**—With many accessories.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 184), No. 6 (790 florins, Jaques de Roore).

631. **A Stag Hunt.** Sm. 48.—About twenty huntsmen, mounted or on foot, with hounds, pursue two stags on the banks of a river. A rich and varied landscape.

Canvas, 19 inches by 25 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 120.

Sale.—Elector of Cologne, Paris, 1764 (3000 francs).

631a. **A Stag Hunt.**—At a river. Many figures with hounds and horses in a very clear landscape.

Canvas, 13½ inches by 13½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 47; but not now in the Kassel Gallery.

631b. **A Stag Hunt.**—Many cavaliers and ladies on horseback in a fine landscape.

Panel, 17½ inches by 23½ inches.

Sale.—P. J. Geelhand, Antwerp, July 5, 1784, No. 187.

631c. **A Stag Hunt.**—A hilly landscape. Many horsemen and hounds pursue two stags and surround them near a stream.

Canvas, 18½ inches by 26 inches.

Sale.—Rotterdam, August 3, 1811, No. 56 (599 florins, Lebrun—bought in).

631d. **A Stag Hunt.**

Sale.—London, 1830 (£310).

632. A Stag Hunt. Sm. 482 and Suppl. 231.—A high broken hill with a few trees fills the centre. A large party of huntsmen with attendants and hounds follow two stags which rush down the farther side of the hill. In front are a cavalier in red on a grey horse, another on a bay horse with a lady behind him, a groom holding dogs, and a huntsman who has been thrown from his horse. "Painted in the artist's first manner" (Sm.).

Canvas, $31\frac{1}{2}$ inches by $45\frac{1}{2}$ inches.

In the collection of J. B. van Lancker, Antwerp, 1829 (Sm.).

Sale.—J. B. van Lancker, Antwerp, 1835 (2100 francs—or 5000 francs, according to Sm.—bought in).

Bought after the 1835 sale by Joseph Woodin (4500 francs).

Sale.—Michael Zachary, London, 1838 (£141 : 15s., Arteria).

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.).

Sale.—Edmund Higginson, London, June 4, 1846 (£210, Chaplin).

632a. A Stag Hunt.—A lady and gentleman.

633. A Stag Hunt.—At a river. Two men and a woman ride across a ford. A rich composition, warm in tone. [Pendant to 586e.]

Mentioned by Waagen (iii. 387).

Sales.—Earl of Shrewsbury, London, 1857 (£183 : 15s., Davis).

London, 1860 (£119 : 14s., Comte de Persigny).

633a. A Stag Hunt.—Cavaliers, mostly mounted, attended by beaters, gallop after a stag which the hounds have brought to bay. Hilly distance, cloudy sky. [Pendant to 572a.]

Panel, 17 inches by $19\frac{1}{2}$ inches.

Sale.—Amsterdam, July 27, 1858, No. 116 (71 florins, Herman).

633b. A Stag Hunt at a River.

In the collection of Lord Northwick, Thirlestane House, Cheltenham.

Sales.—Robert White, London, June 11, 1853 (£157 : 10s., bought in).

London, 1861 (£136 : 10s., Wilson).

633c. A Stag Hunt.

In the Major collection, Stuttgart, 1863 (Parthey, ii. 803).

633d. Horsemen hunting a Stag.

Signed with the monogram, and dated 1651.

In the collection of J. J. von Hirsch, Würzburg, 1863 (Parthey, ii. 802).

634. A Stag Hunt.—Mounted huntsmen gallop across a stream in pursuit of a stag which the hounds have brought to bay on a hill. Farther away are other huntsmen on horseback or on foot. Behind the two riders crossing the stream is a pretty little woman, bare-headed, in a lemon-yellow gown, on horseback. [Seemingly a pendant to 613a.]

Signed on the left at foot with the monogram; copper, $10\frac{1}{2}$ inches by 14 inches.

Mentioned by Parthey (ii. 802).

Sale.—Count Schönbörn of Pommersfelden, Paris, May 17, 1867, No. 138.

635. A Stag Hunt. Sm. 229 and 476, and Suppl. 87.—A hilly landscape. A building with a ruined tower stands on a hill in the centre. A swift stream flows round the base of this hill to the left. A party of two ladies and a gentleman, mounted, with five attendants on foot, have halted on the bank, into which a stag and a hind have rushed, pursued by numerous hounds. One of the attendants in red with a long pole speaks to a man who releases a hound. Several huntsmen ride down a steep hill with many attendants on foot. Two men put off in a boat. "An early production" (Sm.).

Canvas, 52 inches by $64\frac{1}{2}$ inches—or, according to the Fould sale catalogue, 53 inches by 78 inches—or, according to Sm., 52 inches by 76 inches.

Sale.—Rohit, Paris, May 21, 1801 (3000 francs).

A picture of similar dimensions and subject was exhibited for private sale in the collection of the Duchesse de Berry, London, 1834 (valued at £360), but was not sold. It was then put up at auction in Paris, April 4, 1837, No. 54 (5250 francs).

Sales.—Louis Fould, Paris, June 4, 1860.

Edouard Fould, Paris, April 5, 1869, No. 15 (20,200 francs, Count Tolstoy).

635a. A Stag Hunt.—[Pendant to 613b.]

Sale.—Temple, London, 1874 (£315, with pendant, Brooks).

635b. A Stag Hunt.—In a hilly landscape near a mansion three cavaliers and a lady ride after a stag which two men with hounds have brought to bay. [Possibly identical with 635f.]

Signed with the monogram; canvas, 20 inches by 28 inches.

Sale.—Auguiot, Paris, March 1, 1875, No. 34.

635c. A Stag Hunt.

$33\frac{1}{2}$ inches by 49 inches.

In the Hutcheson collection.

Sale.—Bell, London, 1881 (£483, Denison).

635d. The Stag Hunt.—In an extensive hilly landscape several riders with hounds gallop wildly through a stream after a stag and a roe. One rider falls with his horse.

Canvas, $13\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Sale.—Cologne, June 28, 1890, No. 86.

635e. A Stag Hunt.—In a picturesque dune landscape, with a massive low tower amidst trees, huntsmen preceded by hounds gallop from the side of a lake, where a companion signals to them. Two of them blow the horn. Others appear on the top of a little hill. To the left are a lady on horseback and a falconer near a dead hind. Two persons seated hold back some hounds. A huntsman is mounting his horse.

Canvas, $29\frac{1}{2}$ inches by 42 inches.

Sale.—Etienne Le Roy, Brussels, April 27, 1903, No. 107.

635f. A Hunting Scene.—A stag is being killed. [Possibly identical with 635b.]

20 inches by 27½ inches.

In the Ferol collection, Paris.

Sale.—F. Yeats Edwards and others, London, July 13, 1903, No. 117.

635g. Chasing Rabbits.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 58 (37 florins).

635h. Chasing Hares. Sm. 5.—[Pendant to 635i.]

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 101 (365 florins).

635i. Chasing Rabbits.—With some anglers. [Pendant to 635h.]

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 102 (265 florins).

635j. Chasing Hares in the Dunes.

10 inches by 5 inches.

Sale.—Count Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 53 (82 florins).

635k. Chasing Hares on a Heath.—To the right are a man on a grey horse and a lady on a bay horse. Near them is a huntsman with dogs chasing the game. Farther away are huntsmen mounted and on foot.

Panel, 14 inches by 19 inches.

Sale.—Jonas Witsen, Amsterdam, August 16, 1790, No. 82 (158 florins, Spruyt).

636. Hunting the Hare. Sm. Suppl. 160.—On the right a lady on a bay horse approaches, preceded by a man on a white horse with a couple of hounds hard on the track of a hare. On the left, far back, are two riders with a man on foot and several hounds in full cry. In the distance, through the morning haze, several figures are seen near a river. A bare landscape.

Panel, 13 inches by 14½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 470.

Sales.—Edward Solly, London, 1837.

Frédéric Kalkbrenner, Paris, January 14, 1850 (6100 francs)—it was in this collection, 1842 (Sm.).

637. BOYS CHASING RABBITS.—A genuine early work with a warm sky, but of no special importance.

9½ inches by 12 inches.

Sale.—Hawley and others, London, March 1899, No. 58.

638. HUNTING WILD BOARS AND BEARS. Sm. 4.—A romantic landscape. On a wooded hill to the left is a ruined castle. To the right is a broad river valley with steep banks. In the left centre

foreground, amidst fallen trees, a wild boar stands at bay. On the right another has been caught by the hounds and surrounded by mounted huntsmen. In the middle distance a dead bear lies on its back.

Signed on the left at foot with the full monogram; canvas, $31\frac{1}{2}$ inches by $43\frac{1}{2}$ inches.

Engraved by Le Bas, 1741, as "Les Sangliers Forcés," in the De Vaux collection.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 275), No. 99 (905 florins).

De Vaux, Paris, 1752 (2992 francs)—according to Sm.; but according to the Dresden catalogue it had been bought for Dresden in 1749.

In the Dresden inventory of 1754, ii. 195.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1445.

639. A BEAR HUNT IN THE FOREST. Sm. Suppl. 116.—A hilly and wooded landscape with a winding river on the left that flows in a gentle cascade in front. In the centre foreground a large pack of hounds and eight huntsmen—three of them on horses, the left one of which is a grey—attack two bears. The scene is one of wild hacking and thrusting, and the dogs and bears are inextricably intermingled. The man on a grey horse and another on a bay are trying to spear the bears, which attack a fallen huntsman. To the left, farther back, another party, including two mounted men and one on foot, with hounds attack a bear near a high rock. The man on foot aims a blow with his club. From the left, across the torrent, come two more huntsmen with a hound. In the distance a fourth bear flees from the hounds round the corner of a rock. On the right is a group of tall forest trees; in the middle distance is a high cliff, on the top of which are some slender trees. To the left is a distant view over woods. The picture has much of the manner of Lingelbach. "This capital picture is painted in the artist's clear and most esteemed manner. A cluster of lofty trees . . . merits the highest commendation" (Sm.).

Signed on the left at foot, on the bank, with the full monogram; canvas, 31 inches by 42 inches.

In the collection of the Duke of Mecklenburg, Ludwigslust, 1842 (Sm., who valued it at £840).

In the Schwerin Museum, 1882 catalogue, No. 1127.

640. LANDSCAPE WITH A SPORTSMAN SHOOTING AT A BIRD. Sm. 442.—On the left is a stream, bordered by trees. In the right foreground a man waters his horse. Farther away, a sportsman shoots at a bird. Other figures, with a grey horse. The figures are subordinate to the landscape. In the old catalogue the picture was wrongly assigned to Pieter Wouwerman.

Panel, $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Mentioned by Waagen (iii. 448).

In the Fitzwilliam collection, Cambridge, 1829 (Sm., who valued it at £210).

In the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 69.

640a. Wild-Fowl Shooting.—In the foreground of a dune landscape a man shoots at a bird in a tree. Farther away, a man sits beside a horse. On the left a boy runs over a bridge. In the middle distance is a cottage behind a hill.

Canvas, 25 inches by 20 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 291 (213 florins, Wubbels).

641. Landscape with Travellers; Duck Shooting. Sm. 192.—In the centre of a landscape is a rocky hill with a few slender trees on the top. Round its base winds a road, along which a man leads a horse. Another man rides along with a boy walking at his side. At the roadside in front a third man sits watching a sportsman who takes aim at some ducks in the little stream to the left. The stream is crossed by a bridge in the middle distance.

Panel, $8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 114.

Engraved by Le Bas in the Lebrun Gallery.

Sale.—Chevalier Lambert and Du Porail, Paris, March 27, 1787 (2600 francs, Lebrun).

641a. Landscape with a Man shooting at a Bird.—On a road on a hill are a horseman and a man on foot.

Canvas, $8\frac{1}{2}$ inches by 13 inches.

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 39 (12 florins 5, Versnel).

642. The Sportsman shooting Ducks. Sm. Suppl. 208.—A bare open landscape with a hillock and a sedgy pool on the left. In front a youth in blue stands, with his back to the spectator, holding a grey horse. Its rider on the bank at the side fires at a duck. With him is a lady in yellow on a light-dun horse. Near a pollard willow on a hill is a shepherd with sheep. "An excellent little picture" (Sm.).

Panel, 9 inches by 11 inches.

Mentioned by Buchanan, *Memoirs of Painting*, i. 304.

Probably identical with one of the two undescribed landscapes named by Hoet (ii. 413).

Sales.—Griffier Fagel of The Hague, London, May 22, 1801, No. 46 (£139 : 13s.).

(Probably) Jan Jacob Brants, Amsterdam, April 20, 1813, No. 35 (901 florins, Coclers).

643. Wild Duck Shooting. Sm. 328 and Suppl. 128; M. 3.—In the left foreground of a sandy landscape are a tree and a large pond. At the farther side of the pond, near a hill, a man is shooting at ducks. On the nearer side of the pond a man is loading a cart with sand. Farther back towards the left is a sorrel horse; its rider has dismounted and stoops to fasten his shoe. Beyond him are a horseman, a man and boy on foot, other figures, and a led horse.

Panel, 14 inches by $12\frac{1}{2}$ inches.

A picture nearly corresponding to this—on canvas, 12 inches by 15½ inches—was imported into England, 1840, by Hume, with a small collection formerly belonging to the Duchesse de Berry. It was bought by Sm. and sold by him in Paris in 1845.

Engraved by Moyreau, No. 3, as "La Chasse aux Canards."

In the Crozat collection, Paris, 1737.

Sales.—G. Muller, Amsterdam, April 2, 1827 (2599 florins, L. Nieuwenhuys).

Nieuwenhuys, London, May 10, 1833 (£220 : 10s.).

In the collection of Henry Bevan, London, 1842 (Sm.).

Sale.—Duc de Morny, Paris, May 31, 1865, No. 89 (14,000 francs).

644. LANDSCAPE WITH A SPORTSMAN SHOOTING AT A BIRD.—On the right a man in red is shooting up in the air. On the left is a little bridge. On the extreme right is a clump of tall trees with a rabbit-hole at the foot of them. Farther back is a farm in hilly country. The picture has good passages, notably the right foreground, but as a whole it is not very characteristic. The sky has been retouched.

Signed on the right at foot with the full monogram; tall in proportion to its width.

Offered to the Haarlem Museum, September 1904, by an Amsterdam dealer.

In the possession of the Amsterdam dealer A. Preyer, August 1908.

645. HALT OF A HAWKING PARTY. Sm. 365.—A gentleman fills a cup of water at a fountain for a lady who has dismounted from her horse. Another lady on horseback converses with a gentleman who has dismounted. A third couple farther back are still hunting. A hawk in the air just strikes a heron. This is an example of the painter's maturity, but owing to excessive repainting it is rather over-coloured.

Signed on the left at foot with the full monogram; canvas, 27 inches by 32½ inches.

From the Düsseldorf Gallery.

In the Picture Gallery, Augsburg, 1899 catalogue, No. 596; it was there in 1829 (Sm., who valued it at £262 : 10s.).

646. A HUNTING PARTY WATERING THEIR HORSES. Sm. 340 and Suppl. 143; M. 41.—On the right is a little stream crossed by a stone bridge with a single arch. Two horsemen have ridden down the bank; one, with hawk on wrist, lets his horse drink; the other, to the left and nearer the front, rides a piebald horse. Behind them is a lady on a dappled-grey with a closed parasol on the saddle in front of her. Behind her is a third horseman. In the left foreground a groom in a red coat blows a horn; near him is a man with dogs. A woman with a bundle on her head and a child at her side crosses the bridge. Farther right, a boy sits on the balustrade, fishing. A boat is on the water with two bathers. Hilly background. [Pendant to 934.]

Signed on the left at foot with the full monogram; panel, 14 inches by 15½ inches.

Engraved by Moyreau, No. 41, as "L'Abreuvoir des Chasseurs" in 1741.

In the collection of the Prince d'Isenghien, 1741.

In one of the Royal Prussian palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 900; it was in the Berlin Museum, 1842 (Sm., who valued it at £315).

647. A HALT ON THE RETURN FROM THE CHASE.
—Four horsemen returning from the chase halt at an inn. On the left a rider hands back a jug to the hostess who has a child in her arms and another at her side. Beside him on the right in profile is a man blowing a horn. In front of him a grey horse, in profile to the right, is laden with a dead stag. In front of it are two hounds; to the right is a horseman, seen from the back, who points to the right background and converses with a huntsman standing to the left. In the extreme left foreground sits a boy uncoupling two dogs. In the right middle distance is a man with a long stick and a dog; farther back is a man on a grey horse.

Signed on the left at foot with the monogram; panel, 14½ inches by 16 inches.

Exhibited at Berlin, 1906, No. 157.

Sale—Comte Pourtalès, London, 1826.

In the collection of Peter Norton, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 50.

In the collection of Robert von Mendelssohn, Berlin.

648. A HAWKING PARTY AT A FOUNTAIN. Sm. Suppl. 19.—In the right foreground is a fountain; a slender jet of water comes from the mouth of a fawn. In front of it are a lady with hawk on wrist on a bay horse, and a man wearing a dark plumed hat on a grey horse facing right. The man holds in a long leash a hound which tries to get at another hound held by a huntsman in a red coat. On a road leading from a valley on the left are a mounted huntsman and a man with hawks and hounds. In the left distance is a hill. "This picture has become foxy in tone" (Sm.).

Signed in the right-hand bottom corner, on a stone, with the full monogram in light-grey paint; panel, 15½ inches by 16 inches.

In the chief Kassel inventory of 1749, No. 49.

In the Kassel Academy, 1783 inventory, No. 156.

In the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 360 (old No. 333).

649. A HAWKING PARTY RESTING. Sm. 520.—An open landscape with high hills in the distance and a river on the right, crossed by a bridge which abuts on the terrace wall of a garden. On the left, ladies rest in the shade of trees. A coach with two grey horses comes along. In the centre foreground a page holds the bridle of a horse with one hand and a greyhound with the other. A huntsman kneeling in front holds a heron for a hawk to devour. Near these a lady with hawk on wrist rides a grey horse. Beside her to the left a man on a prancing dark horse casts off a hawk, while another man gallops towards him; they are watching the fight between a hawk and a heron. Other horsemen, falconers, and huntsmen with hounds.

Signed on the left with the full monogram ; panel, 18½ inches by 25½ inches.

A drawing by Wouwerman, identical in composition, was engraved by W. Ryland, 1765.

In the Dresden inventory, 1722, A 449.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1432.

650. HUNTSMAN HALTING AT AN INN AMONGST ROCKS.—A deep ravine is bounded to the left, in front, by a perpendicular cliff, and to the right by an inn in a hollow. A flight of steps leads up in the centre. On the road in front is a grey horse ; its rider has dismounted to look after his hounds.

Signed on the right at foot with the full monogram ; canvas, 25½ inches by 21 inches.

First mentioned in the Dresden catalogue of 1817.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1435.

651. A HUNTING PARTY.—On a hill in front, a gentleman in red and a lady in blue stand beside their horses, which are held by a groom, near whom is another man with hounds. On the right are a horseman with a horn and a boy with a gun and hounds. On the edge of the hill a boy lies watching two of the party who wade through a stream on the left. A castle stands amidst trees on a hill to the left.

Panel, 24 inches by 35 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 113.

In the collection of the Earl of Wemyss, Gosford House.

652. A HAWKING PARTY HALTING AT A COUNTRY HOUSE. Sm. 445.—A hawking party halts before the terrace of a country house. In the centre a man in yellow on a grey horse, with his back to the spectator, takes off his hat to a gentleman in grey on the right, who with one hand offers him a glass of wine and with the other holds a restive grey horse. On the right a groom kneels to loosen the collar of a hound. Behind him a lady on horseback adjusts her veil. In the corner comes a second groom. Behind them is the wall of a terrace adorned with sculptures and a statue ; above it is the front of the house. Three ladies sit on the terrace, watching the huntsmen. On the left, a rider waters his bay horse at a fountain adorned with dolphins. A page in blue holds two hounds ; behind him a falconer walks away. In the left distance is a wide plain bounded by hills. The colours have darkened, so that the picture no longer creates an agreeable impression.

Signed on the right at foot with the full monogram ; panel, 16 inches by 20 inches.

Engraved by Wachsmuth.

Sal.—Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 10 (150 florins).

In the Royal collection at the Palace of Loo.

In the collection of the Stadtholder William V. (Terw. 719).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 216 ; it was there in 1829 (Sm.).

653. A HUNTING PARTY REPOSING. Sm. 448.—Near a little stream with wooded banks some ladies and gentlemen are resting. A huntsman lying on the grass converses with a lady in blue who sits beside him; he leans on her lap. Another huntsman, standing up, offers fruit to a lady in black who sits before him. Farther left, a groom draws water. In the centre three grooms watch a bay horse and a white horse, with hounds. In the right middle distance men on foot or on horseback cross a bridge; farther back is a country house. In the distance is a broad wooded valley. A good picture of its kind.

Signed on the right with the full monogram, save that the W is wanting, being cut off by a streak about $\frac{1}{8}$ -inch wide; panel, 14 inches by 16 inches.

Engraved by Niquet the elder in the *Musée Français*, and by Niquet the younger in Landon's *Annales du Musée*.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 124 (270 florins).

In the collection of Govert van Slingeland, The Hague, 1752 (Hoet, ii. 405).

In the collection of the Stadtholder William V. (Terw. 719).

In the Louvre, Paris, 1806-1815.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 221.

654. HUNTSMEN HALTING ON A HILL-TOP. Sm. 446.—Huntsmen halt on a hill near a ruin and at the foot of a tree. One has dismounted from his grey horse, and converses with a huntsman on a chestnut. On the right is a man, seen from the back, with a gun hung over his shoulder, and a whip in his hand. In the centre foreground a negro loosens a dog's collar; in the right foreground are five hounds. A fine picture of the early period; well drawn, fresh in colour and light in tone. It is incomprehensible that former critics should have questioned its authenticity, and ascribed it to a follower like Van Falens. [Cf. 370.]

Signed on the left on a tree-trunk with the early monogram; panel, 14 inches by $17\frac{1}{2}$ inches.

Engraved by H. J. Guttenberg in the *Musée Français*; and by Chataigner in the *Musée Napoléon*, No. 352.

In the collection of the Stadtholder Johan Willem Friso.

In the collection at the Royal palace of Loo.

In the collection of the Stadtholder William V. (Terw. 720).

In the Louvre, Paris, till 1815.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 222.

654a. Halt at the Chase.—A horseman with a dog in a leash and a lady with hawk on wrist, also mounted, halt at a fountain. Possibly a copy or the work of Pieter Wouwerman.

Signed with the full monogram which seems to be a forgery; panel, 14 inches by 16 inches.

In the collection of Alexandre Leleux, Lille, bequeathed to the Museum, 1873.

In the Lille Museum, 1893 catalogue, No. 906.

655. A HAWKING PARTY HALTING.—An early work.

In the collection of William Asch, London.

656. A HUNTING PARTY HALTING AT AN INN. Sm. 228 and 469, and Suppl. 125.—The chief group consists of a lady and two gentlemen. One man, in a scarlet coat on a grey horse, drinks from a jug. The other has dismounted; a lad adjusts his stirrup. The lady on a roan horse, facing the spectator, converses with the landlord, who is seen from the back. Behind him a boy carries a frightened child out of the way of two fighting dogs. Farther back on the other side are a lady and gentleman. The hilly distance is partly obscured by haze. "This beautiful picture is a fine example of the artist's third style of painting" (Sm.). The dismounted cavalier "is evidently a portrait of the artist" (Sm.).

Canvas, 25 inches by 28 inches.

Mentioned by Waagen (ii. 18).

Exhibited at the British Institution, London, 1826 and 1827.

Sales.—Earl of Bessborough, London, February and March 1801 (£194).

Lord Rendlesham, London, 1810 (£333, Lord Yarmouth for the Prince Regent).

In the Royal collection, Buckingham Palace, London, No. 63; it was there in 1842 (Sm., who valued it at £500).

657. A HALT OF SPORTSMEN. Sm. 255 and Suppl. 95.—A hunting party halts at an inn, the corner of which, with a leafless tree, is seen at the edge of a wood to the left. In the centre is a lady in yellow on a bay horse facing three-quarters left. To the right of her a huntsman with hawk on wrist sits on a grey horse; he is seen from the back and faces three-quarters right. Behind him is another horseman. To the left, in front of the inn, a dismounted cavalier jests with the hostess, who hands him a glass of beer. In front of them a man brings a basket of hay for the horses. Behind them, a gentleman bids farewell to a lady in a coach, who looks out from behind the curtain at a window. In the right foreground a groom lets two hounds drink at a stream; farther back a rider waters his horse; another horseman rides forward. A woman with a child on her back, and another in front of her, stands in the right near the man with the hawk. "An excellent picture of superior quality, painted in the artist's third manner" (Sm.). [Possibly identical with 684.]

Panel, $22\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Mentioned by Waagen (ii. 18).

Exhibited in the British Institution, London, 1826 and 1827.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 270 (2072 florins, Labouchère).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 120 (2500 florins, Texier).

In the Royal collection, Buckingham Palace, London, No. 105; it was in the Royal collection, 1829 (Sm., who valued it at £600).

658. HALT OF A HUNTING PARTY AT AN INN. Sm. 413.—The party includes fourteen persons. The corner of an inn is seen to the left. A lady in blue, with hawk on wrist and a little dog behind her, is mounted on a grey horse; she bends forward to speak to a hunts-

man, who is about to cut up a stag. To the left a man on a dun horse, seen from the back, blows a horn. Nearer the house another man on a bay horse holds a glass of wine, which he has taken from a young woman who stands beside him with a jug in her hand. Behind her is a little boy. A man in red sits on the ground in front. Three men look after the hounds. On the opposite side come a falconer and a man on a grey horse with another walking beside him. Near them a shepherd leans on his staff; a flock of sheep rest at the foot of two trees. A "capital picture" (Sm.).

Signed with the full monogram; canvas, $22\frac{1}{2}$ inches by $33\frac{1}{2}$ inches.

Engraved by T. Major as "The Death of the Stag."

Mentioned by Waagen (iii. 480).

In the Aved collection, Paris, 1753—sold November 24, 1766.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 194; it was there in 1829 (Sm., who valued it at £525).

659. **A HAWKING PARTY HALTING.** Sm. 215; M. 38.—A hilly landscape with a stream on the left, and a clump of trees on a little hill in the centre. A hawking party have halted. A cavalier and a lady have dismounted; their horses, of which one is a grey, are held by two pages. The lady sits on the ground; the cavalier stands on the left before her, raising his hat with one hand and with the other taking an orange which a negress offers for sale, and handing it to the lady. On the left a groom fills a jug at the stream; a dog is drinking near him. Along the road to the right come riding a cavalier with hawk on wrist, and a lady. An old man, hat in hand, follows them slowly. Two dogs run beside them; another dog sits nearer the front. In the left distance is a wide landscape. A very fine work in a light silvery tone.

Signed with the full monogram; canvas, 21 inches by $31\frac{1}{2}$ inches.

Mentioned by Waagen (ii. 343).

Engraved by Moyreau, No. 38, as "Petite Chasse à l'Oiseau."

In the collection of the Duc d'Orléans, 1739.

Sale.—Izaat Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81), No. 10 (555 florins).

In the collection of the Chevalier d'Orléans, 1779, according to the Dulwich catalogue.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 303 (1800 florins, Van Santvoort).

In the collection of Noel Desenfans, London.

In the collection of Sir P. F. Bourgeois, London.

In the Dulwich College Gallery, London, 1892 catalogue, No. 78 (Sm. valued it in 1829 at £630).

660. **SPORTSMEN HALTING.**—On a road are five men. One is mounted. Another loads his gun. Two others are tending their dogs. On a river to the right is a little boat. On the farther bank are houses. An early work, according to the catalogue. [Possibly identical with 677*d*.]

Signed with a doubtful monogram; panel, 11 inches by 14 inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 193.

661. **HUNTSMEN AT AN INN.**—The inn is on the right. A man is mounting his horse which is held by the host. Another rides away. The third, holding his grey horse by the bridle, gives a coin in his left hand to the host. [From the description, this might be identical with 687, but the dimensions do not agree.]

Signed with the monogram ; $17\frac{1}{2}$ inches by 15 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 77.
In the collection of Mrs. Joseph, London.

662. **HALT OF A HAWKING PARTY NEAR A FOUNTAIN.** Sm. Suppl. 262.—Near a fountain in the sloping foreground of a landscape, a hawking party of ladies and gentlemen with servants and dogs are resting. A lady and gentleman sit together ; the lady plays a guitar. Behind her is a grey horse with a red saddle-cloth, in profile. A lady with hawk on wrist sits on a dark-roan horse. Near her is a coach with grey horses. On the right stands a lady and gentleman. A dwarf with the dogs is in the left foreground. "A highly finished production."

Panel, 14 inches by 16 inches.

Mentioned by Waagen (ii. 282).

In the collection of the Baron A. de Rothschild, London, 1842 (Sm.).

In the collection of Alfred de Rothschild, London.

663. **A HUNTING PARTY HALTING.** Sm. 293 and 355 ; M. 63.—The outer walled court of a country house ; in an arch on the left is a fountain, surmounted by the figure of a woman with a child. In the centre a hunting party have halted. On the right a man on a roan horse, in profile to the left, blows a horn. Towards the left is a lady on horseback, with her face turned away ; a man pours out a cup of wine for her. Near her a cavalier assists a lady to mount a horse which is held by a boy. On the extreme left is a page with a dog. In the right middle distance a beggar sits by the wall ; behind him stands a woman with a child in her arms. In the background a cavalier with a dog goes down a flight of steps visible from the side.

Signed with the monogram ; canvas, $16\frac{1}{2}$ inches by 21 inches.

Engraved by Moyreau, No. 63, as "La Buvette des Dames," in 1749.

Sales.—De la Haye, 1749.

John Knight, London, 1819 (£99 : 15s., Sir T. Hesketh).

Michael Zachary, London, 1828 (£157 : 10s.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 48.

In the collection of Sir Julius Wernher, London.

664. **A HALT OF HUNTSMEN.** Sm. 317 and Suppl. 120.—At a fountain adorned with a figure of Pan, amidst trees, a hunting party of ladies and gentlemen take refreshment. Some are seated. In the left foreground a groom feeds the hounds. In the centre a gentleman leads a lady towards a fine stag which lies on the ground. On the right are the horses. A speckled white horse is held by a groom ; another is a grey. A mounted man blows a horn. In the distance is a hilly landscape. "This beautiful picture has become a little dark from time" (Sm.).

Signed on the left at foot with the full monogram ; panel, 19 inches by $25\frac{1}{2}$ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 508 (Sm. valued it in 1842 at £420).

665. HUNTSMEN AND HORSEMEN HALTING AT AN INN. Sm. 423.—On the left is a door, with a ladder up to it. In front stands a man, who lets his horse feed at a manger. Behind him another man drinks from an earthenware bottle. On the right is a woman on horseback followed by a groom and a peasant with a pack on his shoulders. In front are three dogs. This is an example of the brownish early period of the master. It has a fine warm tone but is not of special importance.

Signed with the early monogram ; panel, 14 inches by $13\frac{1}{2}$ inches.

Engraved in the *Musée Napoléon*, according to Sm. ; but this is not mentioned in the Louvre catalogue.

In the Louvre, Paris, 1902 catalogue, No. 2630 (valued by the experts in 1816 at 2600 francs).

666. HALT OF A HAWKING PARTY.—On the right a lady in yellow and red sits on her horse. To the left and farther back is a mounted huntsman with hawk on wrist. In front, almost in the centre, is a piebald horse ; its rider has dismounted to adjust his stirrup. A yellow dog lies on the ground in front ; two others drink at a stream on the left. At the back a huntsman and a lady come riding one after the other ; a fourth man leads his horse to the stream in the middle distance. On a high bank across the stream stands a cow in profile to the right ; a peasant leans against a tree. In the distance is a hilly landscape.

Signed with the monogram ; panel, $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

In the collection of H. A. J. Munro of Novar.

In the Crews collection.

In the collection of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 53.

In the collection of S. De Jonge, Paris.

667. HUNTSMEN HALTING AT AN INN.—At the door of a picturesque inn on a river-bank, some huntsmen have halted. One man has dismounted from a piebald horse with a purple saddle and holds its bridle while he drinks from a stoneware jug. Another man on a dark-grey horse offers a glass of wine to a young lady on a grey horse. A page holds the dogs in leash. The maid-servant rejects a man's embraces. An old countrywoman carries a basket. Hens are picking near empty casks. Behind the inn-wall are the trees of a park. On the right comes a horseman leading a horse that carries the dead stag. A huntsman with a gun waters his dappled horse at the stream, which is crossed by a bridge in the middle distance. An example of the master's maturity ; it is light-grey in tone.

Canvas, 26 inches by $32\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 807).

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 63.
In the Schönborn collection, 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 135
(65,500 francs).

In the possession of the London dealer C. Wertheimer.

In the collection of the late Maurice Kann, Paris.

668. A HUNTING PARTY HALTING. Sm. Suppl. 230.—A stream divides the foreground into two halves, united by a bridge. On the right is a hunting party of a lady and four gentlemen. One man has dismounted to adjust his saddle with the help of a groom. Another rider in a red coat is on the right, seen from the back; he holds a hawk on his wrist. A third waters his horse in the stream. To the left is a high tree; behind it on a rock is a house. On the bridge are two travellers; to the right are countrymen holding the hounds. In the right distance is a hill. A fine blue sky with a few white clouds.

Signed on the right at foot with the monogram; copper, 9 inches by 14 inches.

Mentioned by Waagen (Suppl. 156).

Sale.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 173 (3201 francs).

In the collection of Baron J. G. Verstolk van Soelen, No. 93, bought as a whole at the Hague, 1846, by T. Baring, H. B. Mildmay, and Lord Overstone.

Sale.—H. Bingham Mildmay, London, June 24, 1893, No. 86.

In the collection of Jules Porgès, Paris.

669. HALT AT THE CHASE.—A hilly landscape. The game has been laid out. The huntsmen approach from all sides.

In the collection of Count Orloff-Davidoff, St. Petersburg.

670. A HUNTING PARTY AT AN INN. Sm. Suppl. 270.—Two cavaliers and a lady halt at a roadside inn. The men have dismounted. One of them, in a yellow jacket with hat in hand, sits looking at a young woman who pours out a glass of wine. The lady in blue sits on a bay horse almost facing the spectator. Near her, a grey horse feeds at a trough; an ostler stands behind it. Farther back on the other side are a huntsman on foot, a lady on horseback with hawk on wrist, and a beggar, in front of a poor woman seated near a clump of trees. A couple of hounds and some poultry. A hilly landscape; evening. "A most agreeable specimen of the master" (Sm.).

Signed; panel, 14 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 19.

In the collection of Baron J. B. Puthon, Vienna; bought from his family in 1839 by Netscher.

In the collection of Klerk de Reus, The Hague, 1842 (Sm.); bought as a whole by Rothschild.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

671. HALT AT THE CHASE. Sm. 411.—At a stream in a hilly landscape a hunting party halt. A huntsman in a red coat on a

black horse, seen from the back, blows a horn. Near him is a boy with hat in hand, also with his back to the spectator; around him are the hounds, one of which leaps up at him. A lady is among the riders. Two cavaliers ride into the water; one, with hawk on wrist, rides a bay horse, the other a brown-spotted grey. On the right a stone arched bridge leads across the stream to the entrance of a ruin. Under the bridge is a boat, with two boys bathing near it. A boy sits on a balustrade of the bridge. A woman with a bundle on her back and a child at her side walks past.

Canvas, 16 inches by $22\frac{1}{2}$ inches.

Bought for Vienna in 1786 from the collection of Count Nostitz, Prague.

In the Imperial Picture Gallery, Vienna, 1907 catalogue, No. 1351.

671a. A Hunting Party resting. Sm. 406.—A picturesque landscape with a large house built on a ruin. A hunting party, mounted or on foot, halt for refreshment. Near them a peasant is hewing wood. On the opposite side a man waters a grey horse at a stream near a bridge. There are in all six horses, fifteen figures, six dogs, and several fowls. Sm. thought it "a capital picture." But Th. von Frimmel regards it as the work of Van Falens.

Panel, about 27 inches by 32 inches.

Mentioned by Th. von Frimmel, *Blätter für Gemäldekunde*, iv. 162.

In the collection of Prince Metternich, Vienna; it was there in 1829 (Sm.). It is now exhibited on loan in the Imperial Picture Gallery, Vienna.

672. LANDSCAPE WITH HUNTSMEN REPOSING.—On the left are hills; on the right is a distant view. A very fine and richly-coloured picture of the transition from the early to the mature period.

Signed on the right at foot.

In the collection of Count Czernin von Chudenitz, Vienna, No. 118.

673. A HUNTING PARTY HALTING AT A COTTAGE.
—[Pendant to No. 132 of the collection of 1873.]

Signed with the full monogram; panel, 14 inches by 16 inches.

Exhibited at Vienna, 1873, No. 130.

In the collection of Albert von Rothschild, Vienna.

673a. Huntsmen resting.

18 inches by $25\frac{1}{2}$ inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 112 (280 florins).

673b. Huntsmen taking Refreshment.—[Pendant to 63b.]

17 inches by 14 inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 115 (258 florins).

673c. Huntsmen resting.

14 inches by 18 inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 41), No. 120 (285 florins).

673d. A Party with Horses resting near a Fountain.

15½ inches by 20 inches.

Acquired from Jacob de Wit, Amsterdam, and already in the Lormier collection, 1752 (Hoet, ii. 447); in Lormier's store-room catalogue of December 1754, No. 351.

Sold by Lormier to Van Bragge, May 1, 1758 (500 florins).

674. A Lady and Gentleman halt while Hawking. Sm. 45; M. 74.—On the right in front of a tree is a fountain, surmounted by the figure of a boy on a dolphin, holding a horn from which the water flows. To the left, a lady, with hawk on wrist, upon a grey horse, looks towards a cavalier on a dark horse farther left; he salutes her with one hand and holds a glass of wine in the other. A page, standing between them in the centre foreground, pours out a cup of wine for the lady. In the left middle distance are a falconer on foot and a horseman. [Pendant to 875.]

Panel, 15 inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 114-115.

Engraved by Moyreau, No. 74, as "La Fontaine du Dauphin."

Sale.—Peilhon, Paris, May 16, 1763 (1900 francs, with pendant).

675. A Hunting Party refreshing. Sm. 54.

Panel, 20 inches by 25½ inches.

Said to have been in the Stadtholder's collection.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 446); he had bought it from Jacob de Wit, Amsterdam (for 414 florins); in his store-room catalogue of December 1754, No. 388.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 325 (890 florins); the catalogue describes it as the "Start of a Hawking Party," but pictures of this kind are so much alike that there may easily have been some mistake in the description.

676. A Hunting Party halting at a Country House. Sm. 330; M. 10.—A lady and three gentlemen halt before the walls of a large country house. One gentleman lifts his hat to salute three ladies on the wall. Another gentleman beside him has dismounted and offers him a glass of wine. They have three followers on foot, one of whom carries a hoop of hawks, with seven dogs.

15 inches by 19 inches.

Engraved by Moyreau, No. 10, as "La Buvette des Chasseurs."

Then in the collection of the Prince de Carignan.

Sale.—Reyersbergen van Cauwerven, Leyden, July 31, 1765 (Terw. 484), No. 61 (500 florins). This is according to Sm., but he says nothing of the horse being shod which, from the sale catalogue, seems to be the chief feature. The picture was in the Cauwerven collection in 1725 (Hoet, ii. 536).

677. Halt of a Hawking Party. Sm. 93.—A fine landscape with a ruined castle and a fountain in the centre foreground. To the left a lady and gentleman on horseback have halted. Near them are two boys, one of whom drinks water from his hat. On the right another lady on a grey horse gallops forward with a gentleman also on a grey horse. A

boy with a couple of hounds passes them. In the distance a falconer is seen approaching.

Panel, 16 inches by $21\frac{1}{2}$ inches.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 509), No. 1 (1230 florins).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 283 (1175 florins, P. Oets).

677a. Three Huntsmen leaving an Inn.—A gentleman standing beside his horse pays the landlord. Another man is mounting. The third rides away. [Pendant to No. 1 of the sale = 336.]

Panel, $11\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Amsterdam, July 17, 1775, No. 2.

677b. A Huntsman resting.—He sits in front with his dog, which has its back to the spectator. A horseman is speaking to him. In the distance are a lake, a town, and hills with trees. [Pendant to 268.]

Panel, 7 inches by 9 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 245 (71 florins, with pendant, Roos).

677c. Huntsmen returning from the Stag Hunt at an Inn.—A clear and fine landscape. Five horses. A woman with a child in her arms brings out beer.

Panel, $13\frac{1}{2}$ inches by 15 inches.

Sale.—P. Verbruecken and others, Antwerp, June 9, 1777, No. 4 (700 florins, Van Mael).

677d. Huntsmen Halting. Sm. 137.—One man sits on his horse. The others are busy with their dogs. To the right is a river. [Possibly identical with 660.]

Panel, 11 inches by $14\frac{1}{2}$ inches.

677e. Halt on the Return from the Chase.

Canvas, 14 inches by 17 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 375 (10 florins 5, Veening).

678. Huntsmen halting at an Inn. Sm. 193.—The inn is to the left. One man has dismounted from a grey horse. He gives the landlord money. At one side is a river; in the distance are hills. In the middle distance is a woman carrying a child on her back and leading another.

Panel, 16 inches by $13\frac{1}{2}$ inches.

Sale.—Proley, Paris, 1787 (1634 francs).

679. Huntsmen Halting. Sm. 190.—One man sits with a dog beside him. Two others stand up. Near a tree, a lady on horseback speaks to a groom. Beyond her, a grey horse feeds at a trough which a boy is about to remove.

11 inches by $12\frac{1}{2}$ inches.

Sales.—De Bandeville, Paris, December 3, 1787 (3400 francs).
Castlemore, Paris, December 20, 1791 (5900 francs).

679a. Halt at a Stag Hunt.—In a hilly landscape near a ruin, a grey horse and two bay horses, hounds, and a dead roe are in the foreground. A lady rests near them, and huntsmen take refreshment.

Panel, $14\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Amsterdam, June 21, 1797, No. 216 (48 florins, Le Dentu).

679b. Huntsmen at an Inn.—A lady on a grey horse and a horse-man with a hawk halt at an inn. A groom follows them. Near them, a gentleman gives the landlord money; farther back are a falconer and huntsmen with hounds.

Panel, 14 inches by 18 inches.

Sale.—Kien van Citters, Amsterdam, August 21, 1798, No. 57 (79 florins, Van der Vinne).

680. Huntsmen halting at the Entrance to a Wood. Sm. 186.—In the right foreground sits a young lady. Near her are two cavaliers, one of whom takes a glass from a man-servant. Nearer the front are two mounted grooms; one waters his horse at a pond.

Panel, 20 inches by $19\frac{1}{2}$ inches.

Sales.—Vismes, Paris, 1786 (4004 francs).

Robit, Paris, May 21, 1801 (1950 francs).

681. Halt of the Hawking Party.—On the right figures come down. Others are resting near a little stream. A fine landscape.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 186.

Sale.—Crawford, London, 1806, No. 27 (£362 : 5s., North).

682. A Landscape, with a Halt of Sportsmen. Sm. 252.

Sale.—Sir H. T. Gott, Bart., London, February 24, 1810 (£126, Hooper).

683. Repose after the Chase. Sm. 258.—Amongst various groups are a lady on a white horse and a gentleman behind her adjusting his saddle. On the right two men tie a stag on the back of a horse; a hound leaps up at it. A man lies asleep on the ground. Another holds a piebald horse. A groom holds dogs in leash. [Probably the same as 693.] $24\frac{1}{2}$ inches by 30 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 10, 1810 (Sm.); but the picture cannot be identified with any named in the catalogue.

Le Brun, Paris, April 15, 1811 (10,200 francs).

684. A Hawking Party halting at an Inn. Sm. 263.—In the centre are a lady and two cavaliers on horseback. A cavalier on foot caresses a girl who pours out liquor for him. Behind them are a coach drawn by grey horses and a beggar asking alms. A boy with hounds drinking at a brook, some horses watering, and several beggars. [The description would suit the Buckingham Palace picture (657).]

Sale.—Hill, London, July 3, 1811 (£420, Lord Yarmouth).

685. Huntsmen halting at an Inn. Sm. 131.—Among them are a lady on horseback, a mounted huntsman with a hawk, two beggars and hounds. In all there are eight figures and five horses. [Pendant to 882.]

Panel, 14 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 295.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 91 (5000 francs, with pendant).

Clos, Paris, November 18, 1812 (4411 francs).

685a. Huntsmen halting.—With horses and hounds in a wooded landscape.

Panel, 25 inches by 20 inches.

Sale.—Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 140 (466 florins, Coclers).

685b. Halt of a Hunting Party. Sm. 292.

Sale.—John Knight, London, 1819 (£252, Sir T. Hesketh).

685c. A Mounted Huntsman at an Inn.—His horse is feeding. A woman pours out beer for him. In the middle distance are another horse and a boy.

Panel, 13 inches by 10 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 150 (100 florins, bought in).

685d. Halt of a Hunting Party. The party fills the foreground. On the left a gentleman escorts a lady. On the left two horses feed at a trough. Beyond a central group of horses and figures are a coach and pair.

Panel, about 15 inches by 21 inches.

In the collection of C. A. Bredel, London, 1829 (Sm.).

686. Huntsmen halting at a Country House. Sm. 468.—Before the portico and façade of a country house, with a Neptune fountain at the end of a garden wall, is a hunting party. In front is a group of four horses. A fine white horse with a cropped tail is held by a cavalier who takes a glass of wine from a page. On the steps of the portico a gentleman hands a lady down; a negress holds a parasol over her. On the other side are a man with a gun on a bay horse and a falconer with a hoop of hawks. There are seven other figures with four couples of dogs. "This picture is painted in the artist's second and enamelled manner, and is exquisitely finished" (Sm.).

Panel, 17 inches by 23 inches.

In the collection of Comte Pourtalès, Paris, bought as a whole in 1826 by Emmerson and Sm.

Sale.—Comte Pourtalès, London, 1826 (£267 : 15s., Norton).

In the Dixon collection, London, 1829 (Sm.).

687. Three Sportsmen halting at an Inn. Sm. 388 and Suppl. 176.—The man nearest the door mounts his horse, which the landlord holds with one hand, while taking money in the other from a man

holding a grey horse. Beyond these is a third sportsman, with two hares on his shoulder. [Compare 426 and 661.]

Panel, 11 inches by 11 inches.

Engraved by Boece as "Cabaretier des Chasseurs."

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.); but no longer there.

688. **A Halt of Huntsmen.** Sm. 273 and 274, and Suppl. 100.—To the left of a hilly landscape is a ruined arch with the statue of a warrior on a pedestal. In the foreground sits a lady in blue; a gentleman at her side offers her a cup. Behind them a page holds a bay horse and a fine grey horse. Near them are two dogs and a dead stag. Near them are two huntsmen, one seated on the ground, the other riding a bay horse. A huntsman fills a bottle at a fountain adorned with sea-horses on the extreme left. An "exquisite little gem" (Sm.).

Panel, 13 inches by 19 inches.

Sale.—(Probably) W. Willett, London, 1813 (£149 : 2s.).

In the collection of W. D. Acraman, Bristol, 1829 (Sm.).

Sale.—George Morant, London, 1832 (£330 : 15s., Henry Bevan).

689. **A Hunting Party resting near a Fountain.** Sm. 117 and Suppl. 41; M. 64.—Near a fountain on the right are a lady on a bay horse and a gentleman on a grey, seen from the back. Between them stands a page who pours out wine, a glass of which the gentleman holds. A huntsman draws water from the fountain, at which two dogs are drinking. Beside it are two women, one of whom has a pitcher on her head. In the centre foreground is a group of five boys, four of whom are lying down.

Panel, 14½ inches by 20 inches.

Engraved by Moyreau, No. 64, as "La Fontaine des Tritons."

In the collection of the Marquis d'Argenson, 1750.

Sales.—De la Prade, Paris, April 19, 1776 (3000 francs).

De Clesne, Paris, December 4, 1786 (6150 francs).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 88 (6000 florins, Van Idsinga); it was in the Goll collection, 1829 (Sm., who valued it at £500).

Sold by Nieuwenhuys to Labouchère (£577 : 10s.).

690. **A Halt of Huntsmen.** Sm. Suppl. 88.—On rising ground in front of a spacious wooded landscape with a river a hunting party halts. A lady in yellow sits on the right, attended by two cavaliers; one man, in a red jacket, lies at her feet; the other on the right bends to hold a glass which a page fills. Near them are three dogs and hunting implements. In a second group a horseman waters his grey horse at the stream, and a servant on a bay horse leads another whose rider has dismounted. On the farther side of the stream in the shade of a wood are two huntsmen resting and a third with dogs. Farther away a sportsman fires at a bird in a tree. "This carefully finished picture presents the appearance of a cool evening" (Sm.).

Canvas, 24 inches by 22 inches.

In a small collection of the Duc de Berry.

Imported into England by Hume, 1840.

691. **A Hunting Party halting near a Fountain.** Sm. 74 and Suppl. 29; M. 65.—On the left is a fountain adorned with a female figure and a cupid riding on a dolphin. The water from it flows into a stream in front. Two dogs are drinking. On the right a gentleman helps a lady to dismount from her horse, which is seen from the back. A groom leads the gentleman's piebald horse to the fountain, where another gentleman is watering his horse. On the left, near the lady but farther back, a horseman with hawk on wrist faces the spectator. To the right behind her a groom runs with a dog in a leash. On the left of the stream a huntsman holds a horse laden with a dead stag. [Pendant to 692.]

Panel, 16 inches by 20½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 149; and by Waagen (ii. 247).

Engraved by Moyreau, No. 65, as "La Fontaine de Vénus."

Sales.—Gaignat, Paris, December 1768 (5000 francs, with pendant).

John Maitland, London, July 30, 1831 (£214:4s., Norton).

In the collection of Joseph Neeld, M.P., Grittleton House, 1822 (Sm.).

692. **A Halt at the Chase.** Sm. 75 and Suppl. 30; M. 67.—In the foreground of an open landscape a hunting party of mounted cavaliers and ladies have halted. In the left centre is a huntsman on a grey horse, seen almost from the back. He speaks to a lady with hawk on wrist who sits on her horse to the left, almost facing the spectator. Another cavalier holds the lady's horse. His own horse is led on the left by a page who carries his cloak and hat. Behind him to the left a page fills his hat with water and drinks. To the right of the foremost cavalier, and farther back, another man halts, almost facing the spectator. Behind him to the left is a groom with a closed parasol. On the right is a huntsman on a rearing horse with its head to the right. A page carrying a long staff and a hat runs in front to the right, where a dog drinks at a shallow pool. On the middle distance on the extreme right is a beggar family. The woman sits nursing her child; the man stands hat in hand and asks an alms. In the hilly distance is a village with a square church-tower among trees. In the left background is a country house with a park. [Pendant to 691.]

Panel, 16 inches by 21 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 149.

Engraved by Moyreau, No. 67, as "Le Conseil de Chasseurs."

Sales.—Gaignat, Paris, December 1768 (5000 francs, with pendant).

Earl of Liverpool, London, March 25, 1829 (£273, Buchanan).

In the collection of Christopher Bullen, Liverpool, 1829 (Sm.).

693. **Halt on the Return from the Chase.**—The chief group includes a comely lady, a cavalier, a huntsman, a dwarf, two servants, and four horses. The lady in yellow is on a grey horse. The young cavalier

in hunting dress is about to mount his grey horse and makes a laughing remark to the lady. A servant and a huntsman fasten the dead stag on a bay horse. Behind the lady, a huntsman with a broad brown plumed hat mounts his horse. In the foreground is a dwarf, with his back to the spectator, dressed in a red jacket, yellow stockings, and yellow-and-blue breeches; he carries a hawk and holds a hound in leash. Two hounds drink at a clear brook flowing round the base of a hill; a huntsman with another hound in leash descends the slope. Near the horse with the stag lies a man-servant asleep, near three tired hounds; his gun is under his arm, his bag and flask are at his feet. Farther away five figures, grooms and huntsmen, are coming out of the wood, with six fine hounds coupled together. [Probably identical with 683.]

Canvas, about 24 inches by 30½ inches.

In the Smeth van Alphen collection, according to the Fesch sale catalogue, and therefore probably identical with 683.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 254.

694. **Huntsmen resting.**—In a hilly landscape a stream flows on the right; it is crossed by the arch of an old ruined bridge. Two huntsmen and a lady halt. A tired hound lies down near a dead hare, and two hounds in leash. Very warm and vigorous in tone.

Canvas, 15 inches by 21 inches.

Sale.—Ridder de Coninck de Merken, Ghent, August 4, 1856, No. 44.

695. **A Hawking Party halting at a River.** Sm. Suppl. 258.—Along the road to a stream on the right come a drover, a laden mule, and a countryman on an ass. Two countrywomen sit at the corner of the road; farther away is a young girl carrying a basket and leading a child. A monk with a long beard stands still while his companion sits down to fasten his sandals. By the river-side is a lady in grey on a horse; beside her a man with hawk on wrist rides a chestnut. A groom on foot waters his horse. A countrywoman brings a pail of water, while another carries a bundle of linen on her head to the stream. In the middle distance are other washerwomen. A ferry-boat approaches the river-bank. In the distance are hills and a ruined castle. "An early production" (Sm.).

Canvas, 27½ inches by 32 inches.

In the collection of P. van Doncker, Brussels, 1798.

In the collection of Van Saceghem, Ghent, 1842 (Sm.).

Sales.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 82 (17,600 francs, Rothschild).

Th. Patureau, Paris, April 20, 1857, No. 46.

695a. **Halt after the Chase.**

Panel, 21½ inches by 26 inches.

In the Holland collection, Brunswick, 1863 (Parthey, ii. 804).

695b. **Huntsmen halting.** [Pendant to 573a.]

Canvas, 12 inches by 14½ inches.

Sale.—Rotterdam, October 28, 1867, No. 24—pendant to No. 23.

696. Huntsmen reposing.

16½ inches by 13 inches.

Sales.—T. Scarisbrick, London, May 1861 (£102 : 18s., Pearce).

T. Howard, London, 1873 (£199 : 10s., Sedelmeyer).

697. A Hawking Party resting.—[Possibly identical with 292.]
Engraved.

Sale.—T. Norris, London, 1873 (£525, Nieuwenhuys).

697aa. Halt at the Chase.

Mentioned by Paul Eudel, *L'Hôtel Drouot en* 1881, p. 127.

Sale.—François Nieuwenhuys, Paris, April 28, 1881.

697bb. Huntsmen reposing.

Mentioned by Paul Eudel, *L'Hôtel Drouot en* 1881, p. 255, and there said to be described by Sm.

Sale.—Christophe van Loo of Ghent, Paris, May 25, 1882 (10,000 francs).

697cc. Huntsmen halting.—Near a little wooded hill. One man holds his horse by the bridle. Two others gallop forward. On the left, a shepherd sits beside a little stream. In the distance is a broad landscape with hills on the horizon. The sky is covered with clouds.

Canvas, 16 inches by 23 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en* 1883, p. 144, and *L'Hôtel Drouot en* 1885-86, p. 438.

In the Van Kuyk collection.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 559.

Amédée Gautray, Paris, February 23, 1883 (3100 francs).

Laurent Eichard, Paris, May 28, 1886 (4100 francs, Fould).

697dd. Halt at the Chase.—A hunting party, all but one of whom have dismounted, are resting near ruins on high ground to the right. In the centre a cavalier embraces a lady. A man-servant brings water from a fountain on the left. In front lies a dead roe.

14 inches by 20 inches.

Sale.—Sierstorpff of Driburg, Berlin, April 19, 1887, No. 100.

697a. Halt of a Hawking Party.—In the foreground of a hilly landscape halt two horsemen, one of whom has a lady behind him. Near them are hounds and a man carrying hawks. In the distance are horsemen and men on foot.

Panel, 9½ inches by 18½ inches.

Sale.—Von Anrep Elmp, Cologne, June 5, 1893, No. 110.

697b. A Hunting Party halting at an Inn.

20 inches by 18½ inches.

Sale.—Charles Booth, London, March 13, 1897, No. 73.

698. A HALT OF SPORTSMEN AT A COUNTRY INN.

Sm. 488.—A lady in scarlet, with a little dog, rides a grey horse. Near her are a cavalier on a dark-grey horse and another on a bay horse. A boy

holds a fourth horse while its rider pays the landlord. In the distance is a village in a wide landscape. Here and there are figures, notably a man carrying a hoop of hawks.

Signed with the full monogram; panel, 15 inches by 18½ inches.

Mentioned by Waagen (ii. 121).

Exhibited at the British Institution, London, 1819; at the Royal Academy Winter Exhibition, 1881, No. 83; and at South Kensington Museum from 1891 to 1897, No. 30.

In the collection of Thomas Hope, 1829 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

699. Huntsmen resting at a Fountain. Sm. 12 and Suppl. 5; M. 12.—On the right is an inn. In front of it are old ruins overgrown with plants, and a vine-clad portico under which ride two horsemen, one of whom blows a horn. Nearer the front, beside an old and almost leafless tree with a pigeon-cote in it, is a fountain at which a cavalier waters his horse; near him two dogs are drinking. In the centre foreground a lady and gentleman ride from left to right, followed by a man with dogs and hawks and a horseman leading a pack-mule. On the road near the lady, stand a woman with a basket on her arm and a man who takes off his hat. Nearer the front sits a woman nursing her child. In the left distance, on rising ground, are buildings. "Of excellent quality" (Sm.). [Pendant to 422.]

Signed with the monogram; copper, 7½ inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 357.

An old copy is in the Dijon Museum, 1883 catalogue, No. 188.

Engraved by Moyreau, No. 12, as "La Fontaine des Chasseurs."

Exhibited at Vienna, 1873, No. 169.

Sales.—Comtesse de Verrue, Paris, March 27, 1737 (3775 francs, with pendant).

Randon de Boisset, Paris, February 3, 1777, No. 90 (7800 francs, with pendant).

Duc de Praslin, Paris, February 18, 1793 (12,000 francs, with pendant).

In the collection of the Duchesse de Berry, 1829 (Sm.); exhibited for private sale in London, 1834, but not sold.

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 51 (4515 francs).

Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 50 (20,000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 231.

699a. Halt at the Chase.—On a hill with trees and a round tower three riders have dismounted. A fourth is still hunting. A wide and distant view on the right.

Panel, 17½ inches by 15 inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 204.

699b. A Hunting Party halting at a Fountain.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 142.

699c. A Hunting Party at a Fountain.

Panel, 14 inches by 22 inches.

Sale.—Mrs. Hirsch and others, London, May 24, 1902, No. 24.

699d. A Hunting Party halting in a Wood.

Panel, 15½ inches by 18½ inches.

Sale.—C. Bowyer and others, London, February 17, 1906, No 73.

699e. A Hunting Party resting at a Fountain.

23 inches by 30 inches.

Sale.—London, March 21, 1906, No. 34.

700. A HALT AT THE CHASE.—In a hilly landscape, a hunting party is resting. A lady in blue, who has dismounted and seated herself at the roadside, converses with a falconer in red who stands somewhat behind her to the right. To the left behind her is another lady in chestnut-brown; she sits on horseback facing the spectator, and converses with a lady in grey, seen from the back. In front of this lady, a grey horse stands in profile to the right, drinking from a pail. Its rider has dismounted and stands behind it, almost concealed by the horse. The road ascends as it goes away. In dark relief against the sky are a mounted falconer, a stone pedestal with a vase of flowers and, farther right, an arcade between two pillars covered with creepers. In the right foreground a boy tends a hound. On the left is a view down into a valley.

Canvas, 25 inches by 31½ inches.

Sales.—Schönlank, Cologne, April 28, 1896, No. 210 (3950 marks).

C. Sedelmeyer, Paris, May 25, 1907, No. 211 (3300 francs).

700a. A Hunting Party.—Four horsemen halt on a road in the centre foreground. The two to the right of the group have dismounted. One of them stands conversing with the two riders to the left, one of whom is on a grey horse seen from the back, while the other, on a dark horse, faces the spectator. The other dismounted man kneels in front of his horse, which is held, almost in right profile, by a boy. A dog stands to the right of him. Behind the group is a fine tree, to the left of which is an old farmhouse with a rick under cover near a tree on the extreme left. In the middle distance, under the big tree, a horseman and a man on foot come along the road. To the right is a river, on which is a boat. Beyond the river a horse is seen on a hill against the sky; to the right of it are a withered tree and beyond it a windmill.

Panel, 17½ inches by 23½ inches.

Sale.—London, July 3, 1908 (£105, Vicars).

701. RETURNING FROM THE CHASE. Sm. 429 and Suppl. 205.—In the left middle distance is a river with a bridge; along the bank runs a road, on which a hunting party rides from right to left on its way homeward. The chief group is on the right, where the bank is somewhat higher, and there are a few trees. It consists of five horsemen; one is on a grey horse; another to the left of him carries a hawk on his wrist. Others ride in front with the game. A horse carries a dead stag.

In the extreme right foreground, by the roadside, is a beggar with his wife, to whom the man on the grey calls out. Some of the numerous hounds drink at the stream. In the left middle distance is a country house in a park.

Signed on the right at foot with the full monogram in upright Roman letters ; canvas, 25 inches by 32 inches.

Mentioned by Parthey (ii. 802) as a "Departure for the Chase," the title under which it was formerly catalogued.

Engraved in the Musée Napoléon.

In the chief Kassel inventory of 1749, No. 15 ; and in the 1783 inventory, No. 66.

At the Louvre, Paris, 1806-1815.

In the Picture Gallery, Kassel, 1903 catalogue, No. 341 (old No. 314).

702. RETURNING FROM THE CHASE.—In front of a fine country mansion, a cavalier offers a young lady some game. In the centre is a lady on horseback, with a hawk on her wrist and a little dog on the saddle. A horseman blows the trumpet. There are various other persons, servants, huntsmen, and hounds. In the distance are a river and hills.

Signed with the early monogram ; panel, 15½ inches by 22½ inches.

In the Trimolet Museum, Dijon, 1883 catalogue, No. 80.

703. RETURNING FROM THE CHASE.—A road leads from the left foreground to the right background where there is an inn. In the left distance is a hilly landscape. A hunting party, including a lady on a grey horse, rides along the road. To the right, farther back, a rider waters his horse at a stream. Two horsemen with hunting-horns, beaters, a mule laden with game, and hounds. A cavalier and lady are dismounting in front of the inn, which has the sign of "The Swan." An early work.

Signed on the right at foot in the corner with the early monogram ; panel, 17 inches by 24 inches.

In the Dresden inventory of 1722, A 628.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1413.

704. RETURNING FROM THE CHASE. Sm. 35 ; M. 22. —On the right, under the portico of a country house, a lady with a maid awaits the cavaliers returning from the chase. Nearer the front is a fountain in the baroque style with a figure of Bacchus. The huntsmen, all save one, have dismounted and are looking at the game. The cavalier in the centre holds his grey horse by the bridle, while a page pulls off his top-boots. He looks to the left where a mounted groom leads a mule laden with wild-fowl. In front of this man a groom walks with two hounds in leash. On the right two hounds drink at the fountain ; a boy catches the water in the brim of his hat. [Pendant to 535.]

Signed on the left at foot with the full monogram ; panel, 18 inches by 25½ inches.

Engraved by Moyreau, No. 22, as "La Fontaine de Bacchus," in 1737.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 49, 75.

In the Fonspertuis collection, Paris, 1737.

Sales.—Angran de Fonspertuis, Paris, March 4, 1748 (3300 francs, with pendant, Laurent—for the Duc d'Orléans, according to Sm.).

Pasquier, Paris, March 10, 1755 (4036 francs, with pendant, Remy, for the Polish Court).

Said to be mentioned in Guarienti's Dresden inventory (before 1753), No. 1650—according to the Dresden catalogue.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1439.

705. RETURNING FROM THE CHASE.—In the centre is a group of horses, whose riders have dismounted. Among them is a lady on horseback; a negro holds a parasol over her. To the left, under a tree near a country house, a meal is being prepared. In the foreground are some wild-fowl. Numerous figures. A picture of the late period; somewhat overloaded in composition. [Compare 708 and 714.]

Signed with the full monogram; panel, 19 inches by 25 inches.

Engraved by Moyreau and Dequevauviller.

The statement in the Dulwich catalogue, that this picture came from the Orléans collection, is at variance with that of Sm., who identifies the Orléans picture with 714.

In the Dulwich College Gallery, London, 1892 catalogue, No. 91.

706. RETURN FROM THE CHASE. Sm. 306.—In the foreground of a broad hilly landscape, with the garden-wall of a large country house to the left, a hunting party is welcomed on its return. On the left, a lady with a child in her arms comes behind another lady from the house. A huntsman, dismounted, greets her and shows her a hare; a page holds his horse behind him to the right. Farther right a cavalier helps a lady to dismount from a roan horse. Behind her a huntsman feeds some hounds, while another man cuts up a dead stag. Near him, a man takes some game from the back of a mule. To the right of him a page holds a piebald horse in profile to the left. On the extreme right is a blind man, led by a dog. Behind him in the middle distance are other huntsmen, grooms with hounds, and a coach with four grey horses. Huntsmen water their horses at a fountain surmounted with an equestrian figure. "This capital picture is painted in the artist's grey or silvery manner" (Sm.). [Pendant to 538.]

Signed on the left at foot with the full monogram; canvas, 29 inches by 41 inches.

Mentioned by Kugler, and by Waagen (ii. 274).

Exhibited at the British Institution, London, 1828, 1844, 1855; by the Birmingham Society, 1831; and at the Royal Academy Winter Exhibition, London, 1887, No. 79, and 1908, No. 55.

Sale.—Proley, Paris, 1787 (14,500 francs).

Probably in the Royal Palace, Madrid, 1789.

Captured in the French baggage after the battle of Vittoria, 1813, by the Duke of Wellington.

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 86 (Sm. valued it in 1829 at £840).

706a. Returning Home from the Chase.—Four figures and three horses. Its authenticity is uncertain.

Signed with the monogram.

In the Rumjanzof Museum, Moscow, 1901 catalogue, No. 560.

707. **RETURN OF THE HAWKING PARTY.** Sm. 361; M. 84.—To the left, on a road leading past a hill with three trees to an old house, a lady in yellow on a grey horse converses with a dismounted cavalier. He holds out the hawk on his wrist to the lady, and grasps a hunting-horn in his other hand. Near them are a page with a hound, two falconers playing with a hound, and a huntsman with the pack. Farther away on the hill are two cavaliers and a huntsman with hawk on wrist. On the right are bird-catchers with hawks. At the back is a landscape with a country house on a hill and distant mountains. A fine early picture, but the landscape is not so attractive as in the pendant. [Pendant to 549.]

Signed on the left at foot with the early monogram; panel, 12 inches by 16 inches.

Engraved by Moyreau, No. 84, in 1756, as "Petite Meute de Chiens"; and by Le Bas.

In the collection of Crozat, Baron de Thiers, Paris, 1756.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1032.

708. **After the Chase.** M. 31.—On the left is the entrance to a mansion with a statue of Diana and a fountain. On the steps stands a lady, with a negro to hold her parasol; a cavalier bows and offers her a roe which a page brings forward. His piebald horse is held on the right by a groom who also carries his cloak. In the left foreground, in shadow, two huntsmen sit near the rich spoils of the chase. On the right, behind the piebald, a mounted man facing the spectator blows a horn. A lady on horseback bends down towards a little dog on the ground. She holds another little dog behind her, and has a hawk on her left wrist. Farther right a nurse lets a little girl ride on a goat which another girl tempts away with a dainty. Beyond and farther back come a huntsman with the pack, a laden mule, and a mounted man. There are other figures in the distant valley, where there are several mansions. [Compare 705 and 714.]

19½ inches by 25½ inches.

Engraved by Moyreau, No. 31, as "Le Présent du Chasseur."

In the collection of the Duc d'Orléans, 1738.

708a. **Returning from the Chase.**—Some cavaliers and ladies with horses and many figures. Of the best period.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 10 (525 florins).

708b. **Returning from the Chase.**—Full of figures and horses. 43 inches by 36 inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 518).

708c. **A Party returning from the Chase.**—With game. 20 inches by 27 inches.

Sale.—Willem van Wouw and others, The Hague, May 30, 1764 (Terw. 356), No. 2 (1290 florins—it had been bought for 1200 florins).

708d. Return of a Hawking Party.—With ladies and gentlemen on horseback.

14 inches by 18½ inches.

In the collection of J. Bisschop, Rotterdam, 1752 (Hoet, ii. 529); it was bought as a whole by the Hopes, 1771.

708e. Returning from the Chase.—[Pendant to 557b.]

Canvas, 19½ inches by 23 inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, No. 16.

708f. Returning from the Chase.—[Pendant to 601j.]

Canvas, 19 inches by 23 inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, No. 181.

708g. Return of a Hawking Party.

In the Concert Hall at the Palace, Charlottenburg, No. 7, in 1773.

708h. Returning from the Chase.—A well-preserved picture of the best period.

12½ inches by 15 inches.

Sale.—Antwerp, July 5, 1784, No. 11 (516 florins, Peeters).

708i. Returning from the Chase.

30 inches by 24 inches—or the reverse.

Sale.—Le Brun, Paris, 1785 (£178 : 10s.).

709. After the Stag Hunt. Sm. 116.—A party of huntsmen returning from the chase are in the foreground of a landscape. There are ten figures and four horses. Among them a huntsman on a bay horse holds up on a stick the paunch of a stag at which the hounds are leaping up. [Compare 710a and 718.]

Panel, 14 inches by 18 inches.

Formerly known as "La Curée du Cerf."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-38.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 72 (?).

In the Mansard collection—according to Blanc.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 114 (3110 francs).

Trouart, Paris, February 22, 1779 (2800 francs).

Destouches, Paris, March 21, 1794 (4700 francs).

710. Returning from the Chase. Sm. 122.—A party of ladies and gentlemen returning from the chase.

Panel, 10 inches by 13 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-38.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 118 (1080 francs).

John Trumbull, London, 1795 (£89).

710a. Returning from the Chase.—This must be identical with 709, 711, or 713, all from the collection of the Comtesse de Verrue.

Mentioned by Buchanan, *Memoirs of Painting*, i. 266.

Sale.—John Trumbull, London, February 17, 1797, No. 69 (£102 : 18s., Smith).

711. Return from the Chase. Sm. 218.—[Pendant to 564.]
[Compare 710a.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 293, as having been in the collection of the Comtesse de Verrue.

Said to have been engraved by Moyreau, but the lack of details prevents the identification of the print.

Sale.—Bryan, London, May 17, 1798, No. 51 (£105).

711a. Return from the Chase. Sm. 237.

Mentioned by Buchanan, *Memoirs of Painting*, i. 302.

Sale.—Griffier Fagel of The Hague, London, May 22, 1801, No. 39 (£73 : 10s.).

711b. Return of a Hawking Party.

Engraved.

Sale.—Lichtervelde of Ghent, London, May 29, 1801 (£147, Birch).

712. After the Chase.—In the foreground of a sandy landscape are huntsmen with hounds, dead game, including a roe, and hunting implements. Farther away is a young man near an ass, with other figures and hounds. On the left are two mounted men and a third holding a horse. A fine distance.

Canvas, 24 inches by 31 inches.

Sales.—Amsterdam, May 7, 1804, No. 187.

Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 167 (455 florins, Van der Laan).

712a. A Cavalier and Lady returning from the Chase.—In a hilly landscape a cavalier and lady come riding from the chase. A boy holds a grey horse and a black horse. Another cavalier rides forward.

Panel, 13 inches by 15 inches.

Sale.—Amsterdam, August 17, 1818, No. 89 (57 florins, Van den Berg).

713. The Arrival of a Hunting Party. Sm. 16 and Suppl. 7 ; M. 17.—The party includes two ladies and a cavalier. The man has dismounted from his piebald horse, which is held by a boy. He offers a hare to a young lady who stands on the steps of a mansion gathering a flower from a pot placed on a side wall, on which a woman and child are seated. Behind the lady stands a young negro with a parasol. Several other persons are on the steps and on the wall behind. Two men rest on the ground in front, near two dead fawns and a heron. On the other side is a man, with a woman and child, to whom a dwarf gives something. A mounted groom leads a sumpter mule. Other men on foot bring the hawks and dogs. [Pendant to 125 ; or, in the Montriblond sale, to 568. Compare 710a and 714.]

Panel, 19 inches by 26 inches.

Engraved by Moyreau, No. 17, as "L'Arrivée des Chasseurs."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 7 or 8.

In the Vienna Academy, 1900 catalogue, No. 837, is a picture of the same size, which agrees in description and is probably a copy of the above; the catalogue questions its authenticity.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 79 (2502 francs, with pendant, De Lassay).

According to Sm., it was in the—

Sales.—C. Wittert van Valkenburg, Rotterdam, April 11, 1731 (875 florins, separately)—but it cannot be safely identified with any picture in the sale catalogue.

Willem Lormier, The Hague, July 4, 1763, No. 326 (1200 florins)—but that number must be identified with 714.

De Montriblond, Paris, February 9, 1785 (7452 francs, with pendant, 568).

Robit, Paris, May 21, 1801 (2520 francs).

In the collection of the Duchesse de Berry, exhibited for private sale in London, 1834; bought by Henry Bevan (for £350).

714. After the Stag Hunt. Sm. 55 and 209, and Suppl. 78; M. 1.—About eight ladies and gentlemen, most of them dismounted, halt in front of a mansion to the left. Under an archway a table is laid for a meal. In front of it sits an old man in an arm-chair. Near him lie stags, hares, and other game. [Compare 705, 708, 713.]

Panel, 18 inches by 24 inches.

Engraved by Moyreau, No. 1, as "Le Retour de Chasse et Curée"; and in the Orléans Gallery (*Galerie du Palais Royal*, 1786-1808).

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 326 (1200 florins). Lormier had bought it from Jaques de Roore, Amsterdam, in or before 1752 (for 725 florins)—see his store-room catalogue of December 1754, No. 338, and Hoet (ii. 446).

In the collection of the Duc d'Orléans, 1795 (valued at £210, according to Sm.).

Sale.—Van der Gucht, London, 1796 (£145 : 19s.).

In the collection of Christopher Bullen, Liverpool, 1842 (Sm.); he bought it in Ireland, 1828 (for £525).

715. A Cavalier and a Lady in Red on a Grey Horse.—They return from hawking.

Sale.—John P. Anderson, London, May 15, 1847 (£182 : 14s., Clarke).

716. Return of a Hawking Party. Sm. 334 and Suppl. 136; M. 30.—A hawking party halts before a country house on the right; near it is a large fountain adorned with a statue, beside a group of trees. In the centre stand two horses facing right. In front of them a page kneels beside a hound. Behind them a gentleman assists a lady to dismount. To the left another gentleman on foot takes a hawk from a lady on horseback. In the left foreground is a falconer with hounds. In the middle distance a woman comes forward with a flat basket; another woman behind her brings a poultry-basket. In the distance is a deep wooded valley. To the right on a terrace above the entrance to the house is a musical party.

Panel, 18 inches by 24 inches.

Engraved by Moyreau, 1738, No. 30, as "La Chasse aux Éperriers"; and in the Orléans Gallery (*Galerie du Palais Royal*).

In the collection of the Duc d'Orléans, 1738; it was there in 1798 (valued at £200, according to Sm.).

716a. Return of a Hawking Party.—They water their horses. The sky has been repainted.

Panel, 18½ inches by 24 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 293.

717. Return from the Chase.—In the right foreground a young lady dressed in silk rides a whitish-yellow horse; she turns round to speak to huntsmen resting near a fallen tree. One of them fondles a dog; the other blows a horn. Near the lady is a woman in black with a yellow skirt and a hood. In the centre is a groom beside a mule carrying a dead stag. Behind him comes a lady with hawk on wrist on a bay horse. A gentleman gallops towards the left distance. A huntsman with hawk on wrist on a bay horse and a man with a gun ford a stream. There are hills in the distance. In the manner of Pieter van Laer.

Canvas, 16½ inches by 22 inches.

Sale.—G. Th. A. M. Baron van Brien en van de Grootelindt, Paris, May 8, 1865, No. 64.

718. After the Stag Hunt.—Huntsmen and ladies halt in an open plain. In the centre a mounted huntsman holds up the stag's entrails on a stick for the hounds to leap at. A huntsman with his back to the spectator blows a horn, near a group of cavaliers who surround two ladies. A man-servant behind him holds a bottle. On the left two men hold three saddled horses in the shade of trees. In the foreground lie hunting implements and game. In the centre of the landscape are a river, a village, and three hills. [Compare 709.]

Signed on the left, Ph. Wouwerman; canvas, 13½ inches by 18 inches.

The description and size agree with those of 709, but that was said to be on panel.

Sales.—Count Koucheff Besborodko, Paris, June 5, 1869, No. 41.

719. THE RETURN FROM THE CHASE.—In the foreground huntsmen cut up the dead stag. One holds up the entrails on a stick and throws some to the hounds. To the right ladies and gentlemen have dismounted. There are beaters and hounds. In the left middle distance is a park with a statue. Sunset.

Signed with the full monogram; panel, 18 inches by 25½ inches.

Exhibited at Vienna, 1873, No. 115.

In the Urzáis collection.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 178 (13,000 francs).

In the collection of G. R. von Epstein, Vienna, 1873.

719a. The Return from the Chase.

18½ inches by 24 inches.

Sale.—P. H. Edlin and others, London, December 14, 1903, No. 96.

720. **The Return from the Chase.** Sm. 382.—The park of a country mansion, with an arched entrance and a double flight of steps under which is a fountain. A hunting party of two ladies and three gentlemen have just arrived. One gentleman assists a lady to dismount. The other lady looks at a child which runs towards her. Near the child is a woman with fruit and another child. On the opposite side, farther away, are a coach with four horses, and a pleasure-boat on a river. Beyond is a fine temple, with a view of a hilly landscape.

Described by Sm. from an engraving by Pelletier.

721. **THE FALCONER IN A LANDSCAPE.** Sm. 221 and Suppl. 83.—An open barren landscape with a road on the left. From a house at the roadside comes a man with a basket of vegetables. In front of him is a cavalier with hawk on wrist on a grey horse, followed by a hound which is on a bank beside the road. An "excellent little picture"—"painted in the artist's third manner" (Sm.).

Panel, 14 inches by 12½ inches.

Mentioned by Waagen (iii. 163).

Sale.—Robit, Paris, May 21, 1801 (3999 francs).

In the collection of the Duchesse de Berry, 1829 (valued by Sm. at £250), exhibited for private sale, London, 1834, and bought by the Marquess of Lansdowne (£300).

In the collection of the Marquess of Lansdowne, Bowood.

722. **A PEASANT SALUTING A SPORTSMAN.** Sm. Suppl. 146.—To the left of a landscape is an old tree with scanty foliage. In front of it stands a peasant, hat in hand, conversing with a young sportsman in red on a grey horse. Between them is a dog. Farther back on rising ground are cows; in the distance is a hill. Blue sky with clouds.

Signed on the right with the monogram and dated 1649; panel, 12 inches by 10½ inches.

In the collection of the Earl of Beverley, 1842 (Sm.); purchased with the collection, 1851, by Sm. (according to Sm.'s annotated copy of his catalogue).

In the collection of Thomas Baring, 1851.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 146.

723. **A Dune Landscape with Huntsmen and other Figures.**—On a road in the centre a horseman rides away. Near him a boy is standing on his head. A man stands near three houses beside a row of trees. Along the road comes a huntsman with a gun, towards a tramp and a boy seated by the roadside. A man leads a grey horse to drink at a stream flowing to the left. On a bank to the left is a high wooden frame. Blue sky with grey clouds.

Signed in the centre at foot with the monogram; panel, 11½ inches by 14½ inches.

In the collection of Jules Porgès, Paris.

724. **A FALCONER.**—He sits on a grey horse watching his hawks.

Signed with the monogram ; panel, $5\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 443.

724a. A Dune Landscape with Huntsmen.—In the left foreground two horses stand near a little pool. Men cross some projecting banks in this pool, in the middle distance, and an ass is being driven to an uphill road, on which is a mounted huntsman with a dog. High hills in the distance. Sunny tone.

Sale.—Amsterdam, July 25, 1771, No. 7 (235 florins, Wubbels).

725. The Dunes near Haarlem. Sm. 147.—A river flows through the landscape. In the foreground several persons are shooting at a target.

Canvas, $22\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

Sale.—Dulac, Paris, November 30, 1778 (1001 francs).

726. A Huntsman on a Grey Horse. Sm. 151.—He wears a plumed hat and has a hawk on his wrist. He is about to ride under an arcade. A boy on the right salutes him.

Panel, $9\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Trouart, Paris, February 22, 1779 (1230 francs).

727. A Dune Landscape with Huntsmen and other Figures.—On the left a horseman rides through a stream ; another man waters his horse near him. Behind them are other figures in motion. A man with a gun rides up a hill, followed by a man carrying his game. On the right sit several women ; another stands with a pack on her head. In front of her are a boy and two dogs. In the distance is a hilly landscape. Silvery in tone.

Panel, 16 inches by 20 inches.

Sale.—Amsterdam, August 10, 1785, No. 369 (400 florins, P. Yver).

727a. A Huntsman.—A saddled horse stands on a hill near a tree. A man, followed by a dog, is shooting with a gun.

Panel, 8 inches by 10 inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 520 (40 florins, Delfos).

Hendrik Twent, Leyden, August 11, 1789, No. 116 (15 florins).

727b. Travellers and Huntsmen.—With horses in a landscape. Farther away, people are fishing. In the distance are a church and a few houses.

Panel, 13 inches by 15 inches.

Sale.—Amsterdam, July 13, 1790, No. 126 (1 florin).

728. A Dune Landscape with Water.—In the foreground is a cart with a bay horse ; farther away is another horse and a man. Beyond are huntsmen on horseback and on foot.

Panel, 14 inches by $12\frac{1}{2}$ inches.

Sale.—Van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 89 (705 florins).

728a. Huntsmen on Horseback and on Foot.—In a landscape. Panel, 10 inches by 12 inches.

Sale.—Amsterdam, September 7, 1803, No. 209 (43 florins 50).

728b. A Huntsman in a Dune Landscape.—Near a dead tree. A wide expanse of distance. Sunny. [Identical with 1098e?] Panel, 10 inches by 8 inches, or the reverse.

Sales.—(Possibly) Amsterdam, June 21, 1797, No. 217.

J. Caudri, Amsterdam, September 6, 1809, No. 85 (60 florins, Gruyter).

729. Landscape with Figures; A Sportsman shooting.—Near a fine piece of water in the left foreground is a horse drawing a sand-cart. Not far away is a light-coloured horse with a red saddle. Behind it, a boy kneels to tie his shoe-lace; he has a dog beside him. On the right a man on a grey horse rides away; another man with a pack walks beside him. Near him is a little boy. Nearer the front a young peasant leads a horse. In the middle distance are hills; on the highest point to the left, two persons look towards the horizon. Below them, at the edge of the water, a sportsman on his knees fires his gun.

Panel, 14 inches by 12½ inches.

Sale.—H. Croese, Amsterdam, September 18, 1811, No. 105 (680 florins, Muller).

729a. Landscape, with a Sportsman on a White Horse. Sm. 268. Small.

Sale.—General Craig, London, April 18, 1812 (£61, according to Sm; or £64 : 1s.).

729b. Landscape with a Mounted Huntsman.—His falconer precedes him. On the sandy road is a poor woman with a boy. Behind her is an old man.

Canvas, 9½ inches by 13 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 177.

729c. A Mounted Huntsman.—He converses with a peasant. Farther away is a dog. A fine landscape.

Panel, 12½ inches by 11 inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 82 (290 florins, Nieuwenhuys).

730. The Dunes near Haarlem, with Figures. Sm. 485 and Suppl. 237.—At a stream on the right two travellers water their horses. Beyond them are three anglers, a boy bathing, and two other boys on the farther bank. A sportsman, preceded by two dogs, comes forward. On the right is a sand-hill crowned with a few stunted trees. "A good example of the master" (Sm.).

Panel, 17 inches by 21 inches.

In the collection of Baron Lockhorst, Rotterdam, bought as a whole by Galli, 1825 (valued at £420, according to Sm., in 1829).

In the Kinnear collection, Edinburgh, 1829.

Sold by Wright of Edinburgh to J. Stewart (£500).

Sale.—J. Stewart, 1835 (£159:12s.); it had been cleaned since 1825 (Sm.).

730a.—Landscape with Figures and a Huntsman.—In the distance is a village. Nearer the front is a cottage. In the foreground are a horse and cart and two figures. Farther away are a huntsman and three dogs, with other figures.

Panel, 12 inches by 16 inches.

Sale.—Baron Pabst von Bingerden, The Hague, September 7, 1842, No. 46 (215 florins).

730b. A Falconer and a Horseman leading his Horse to Water.—A mounted falconer halts beside a river, while another man leads his horse to the water. Some figures and bathers.

Signed, Ph. Wouwerman; panel, 26 inches by 12½ inches.

Sale.—J. van der Veen, Amsterdam, April 14, 1851, No. 158.

730c. Landscape with Huntsmen.—Along a stream which dashes over small rocks, runs a road, bounded on the left by low rocks and hills. Two mounted huntsmen come from behind the rocks. In the foreground a boy tries to hold back a dog. Trees and a hilly distance.

Canvas, 17 inches by 12½ inches.

Sale.—Amsterdam, November 26, 1851, No. 21.

730d. Landscape with a Hunting Party.—A lady in yellow and other figures.

Sale.—G. T. Braine, London, 1857 (£367:10s., Welch).

731. A Sandy Landscape with Figures and Huntsmen.—A river flows through the landscape from back to front. On the left are cliffs surmounted by a few withered trees. In the shade, at the foot of the cliffs, a peasant sits with his wife and child, on the edge of a road leading along the river. A sportsman with a gun, followed by his dog, comes down the road. Farther back are two figures. Towards the centre, a man with a burden goes to the left across a wooden bridge.

Panel, 8½ inches by 7 inches.

Sale.—Baron de Bors of Malines, 1822.

The Dowager De Bors, 1852.

Th. Patureau, Paris, April 20, 1857, No. 47.

732. A Sportsman.—A sportsman, dismounted, stops at the edge of a pond and fires at a bird in the high grass. On the road in front his groom holds his grey horse and also a dog. Not far away, his wife waits on a dun-coloured horse, which is frightened by the shot. On a little hill in the distance a shepherd is watching his sheep. To the right a plain stretches away to the horizon. Blue sky with light clouds.

Signed on the left at foot with the monogram ; panel, 9 inches by 11 inches.

Sale.—Baron H. Fagel, Paris, May 4, 1870, No. 23.

733. A Sportsman halting.—A man, two dogs, a woman, and children.

Sale.—S. Wheeler, London, July 29, 1871 (£242 : 10s., Agnew).

734. A Hilly Landscape with Figures.—In the right foreground a wooden cross stands on a bank. A man kneels before it and a horseman respectfully removes his hat. In the distance a figure is seen from the back. In front is a stream ; to the right is a huntsman in a red jacket with a hawk on his wrist.

Signed with the early monogram ; panel, 10½ inches by 8½ inches.

Sales.—Erasmus von Engerth, Vienna, June 5, 1871, No. 86.

Lippmann von Lissingen, Paris, March 16, 1876, No. 51.

Baron de Beurnonville, Paris, May 9, 1881, No. 561.

735. A MAN WATERING HIS HORSE AND A SPORTSMAN WITH A GUN. Sm. Suppl. 172.—An arid landscape. On a hill to the left are a cottage, a hayrick, and a few trees. On the right, bounded by distant sand-hills, is a river at which a man waters his horse. A sportsman on a brown horse, with a gun over his shoulder, comes along a winding road over the hill ; he is followed by a boy and a dog. Nearer the front a woman with a bundle on her back sits by the roadside. Beyond these are a man and a boy near the cottage. A traveller with a pack on his back and other figures are in the distance to the right. Painted in a cool grey tone ; it reminds one of Wijnants.

Canvas, 23 inches by 28 inches.

Mentioned by Waagen (iii. 303).

In the collection of the Duke of Hamilton, Hamilton Palace, 1842 (Sm.).

Sale.—Duke of Hamilton, Hamilton Palace, June 17, 1882 (£693, Fitzhenry).

736. Landscape with a Sportsman.—The sportsman in a red jacket rides a grey horse. He gives alms to a beggar-woman. Near him are two figures ; two others come along a sandy road past two pollard willows. A man-servant carries a dead hare on a gun. In front is a dog. In the distance are a castle and hills.

9 inches by 7½ inches.

Sale.—George Field, London, June 10, 1893, No. 45.

737. A DUNE LANDSCAPE WITH SPORTSMEN.—On the left, a sandy road leads past a slope away into the distant plain. In the left foreground is a little stream ; farther back is a cottage on a low hill. A sportsman comes along the road carrying a long staff on his shoulder. His dog stands to the right in profile, watching something in the sand-hill. This is very much in the style of Wijnants.

Signed with the monogram ; panel, 14 inches by 17½ inches.

Exhibited in the Rembrandt exhibition held by the Amsterdam dealers Fred. Muller and Co., 1906, No. 131.

738. A CAVALRY FIGHT IN A GROTTO.—A small dark picture.

In the Gerhardt collection, Budapest.

739. A BATTLE BETWEEN INFANTRY AND CAVALRY. Sm. Suppl. 33.—From the left, infantry in close formation, firing volleys, press forward against a body of cavalry which retires to the right. Among the cavalry in the centre foreground is a man on a prancing brown horse. Near him a wounded comrade falls from a piebald horse. A third man is on a spirited grey horse; a fourth is firing. Dead and wounded on both sides lie on the ground. From the right distance another force of infantry moves forward with a drummer in front. A "very excellent picture" (Sm.).

Signed on the road on the left at foot with the full monogram; canvas, 24 inches by 24½ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 448); he had bought it (for 381 florins)—according to his storeroom catalogue of December 1754, No. 356; and he sold it, May 21, 1753 (for 400 florins), to Gerard Hoet, through whom it went to Kassel.

In the chief Kassel inventory of 1749, No. 740.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 37.

At the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 354 (old No. 327); it was there in 1842 (Sm., who valued it at £400).

740. A BATTLE BETWEEN CAVALRY AND INFANTRY BEFORE A HILL-FORT. Sm. Suppl. 149.—In the left middle distance is the burning fort, before which a line of infantry are firing on the attacking cavalry. In the foreground is a fierce hand-to-hand combat between horsemen. The central figure on a bay horse holds a blue-and-white banner in his left hand, and fires the pistol in his right hand at a cuirassier on a black horse, who falls back with uplifted arms, mortally wounded. In front of him, a light horse with a rider falls on its knees. Under it a cuirassier with a red sash lies on his back. To the right three horsemen turn against two others, one of whom fires his pistol while the other blows a trumpet. Both are in the act of crossing a little stream to the right.

Signed on the left at foot with the full monogram; canvas, 27½ inches by 32½ inches.

In the Dresden inventory of 1722, A 388.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1428; it was there in 1842 (Sm., who valued it at £350).

741. CAVALRY FORCING THE PASSAGE OF A BRIDGE. Sm. Suppl. 1.—On the right is a broad stream. In the centre is a stone arched bridge. In the left foreground is the battlefield. One of the horsemen fighting here gallops to the left with a large yellow banner. Another on a grey horse fires his pistol at a foot-soldier who has stabbed his horse in the chest. In the centre foreground, with his back to the spectator, is a drummer in red beside a fallen man. In the water

to the right are boats and horsemen. "Painted in a free and spirited manner in the early time of the master" (Sm.).

Signed on the left at foot with the last monogram ; canvas, 42 inches by 54 inches.

It is not identical with Sm. 1, as Sm. thought not unlikely, for that is 788.

A copy, formerly attributed to A. van der Velde, is in the Stuttgart Gallery, 1907 catalogue, No. 286.

In the Dresden inventory of 1722, A 544.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1437.

742. A CAVALRY ENCOUNTER BEFORE A ROUND TOWER. Sm. 505 and Suppl. 246.—To the left is a river valley. In the right middle distance is an old round tower, with a cloud of powder-smoke behind it. On the left cavalry are driven into the river. In the centre horsemen are firing at each other. In the immediate foreground a man on a bay horse turns round and fires his carbine at an enemy on a roan horse, beyond whom two of his party come up at a gallop. Facing right, a man on a grey horse with a blue banner charges an enemy who, struck by a bullet, falls backward from his horse. Three men and a horse lie dead in front. "An excellent work" (Sm.).

Signed on the right at foot with the full monogram ; canvas, 27½ inches by 32½ inches.

Acquired for Dresden in 1782 by Raschke from Antwerp.

In the inventory of 1722, A 364.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1452 ; it was there in 1842 (Sm., who valued it at £350).

743. A CAVALRY FIGHT NEAR A RUINED CASTLE.—On the right is a ruined castle ; to the left is a valley. In the centre is a fight between horsemen, who are firing at each other. In the immediate foreground lie dead horses and men. To the left are two fugitives on foot, one of whom carries a banner. On the right quarter of the grey horse in the centre galloping right is a large monogram composed of C and S, probably a stud-mark—as in 536.

Signed on the left at foot with the full monogram ; canvas, 28 inches by 39 inches.

In the Dresden inventory of 1722, A 399, as the number of the picture shows ; and not first acquired by Le Leu in 1749 from the Araznion collection, Paris, as Hübner thought.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1457.

744. A CAVALRY SKIRMISH ON A HILL.—On a hill in the foreground two horsemen fire point-blank at each other. Farther back lies a dead man. Farther back still, on the right, a trumpeter blows his trumpet. Below, in the middle distance, the cavalry fight is seen in part.

Signed on the left at foot with the full monogram ; panel, 15 inches by 12 inches.

In the Dresden inventory of 1754 (ii. 198).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1461.

745. A FIGHT BETWEEN CAVALRY AND INFANTRY NEAR A BURNING MILL. Sm. 345 and under 336 ; M. 48.— On a low hill in the centre of the middle distance, the mill and the miller's house are in flames. On the right a bridge crosses a stream flowing to the left. In the foreground is a cavalry fight. In the centre a man on a rearing piebald horse cuts at an enemy who is falling to the left ; another man fires his pistol at the swordsman from the back. In the left foreground is a runaway horse ; on the right infantry advance firing against the cavalry. [Compare 759.]

Signed on the left at foot with the full monogram ; canvas, 21½ inches by 26½ inches.

Engraved by Moyreau, No. 65, as "L'Embrasement du Moulin," in the Crozat collection.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 64.

Sale.—De Tugny et Crozat, Paris, June 1751 (1656 francs, Stoltz) ; but, according to the Dresden catalogue, it was acquired by Le Leu in 1749 from the Crozat collection. The similar St. Petersburg picture (759) also came from this collection.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1463.

746. A FIELD OF BATTLE. Sm. 2 and Suppl. 2.— A squadron of cavalry, charging from the right, attacks a force of infantry stationed on the left before a bridge with a single arch. In the centre an officer, dressed in red with a brown fur-trimmed cap and riding a grey horse, fires his pistol. Near him a cuirassier falls mortally wounded from his bay horse. On the right the cavalry charge in two lines, firing their pistols and riding down men and horses. On the wing a trumpeter gallops sounding the charge. On the left the infantry defend themselves with their muskets. An officer with lance and sword makes ready to receive the enemy ; another tries to drive back two cowards to the ranks. The ensign waves his banner, having a blue central strip on a white ground. On the bridge, where artillery is posted, trumpeters sound the charge for a detachment of cavalry, who come from the left to support the infantry. In the right distance several squadrons of cavalry are charging each other. In the distance are hills. This is one of the most comprehensive of the master's works, but not one of the most attractive. "A superlative production" (Sm.).

Signed on the right at foot with the full monogram ; canvas, 50½ inches by 98 inches.

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 379), No. 79 (4575 florins, according to Terw. ; in the MS. catalogue of the collection of William V., the sum of 8000 florins is pencilled against it, but this may be the estimated value and not the sale price). It had been in the Costa collection in 1752 (Hoet, ii. 468).

In the collection of the Stadtholder William V. (Terw. 718), 1763 inventory, supplement, No. 192.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 219.

747. A BATTLE : CAVALRY AND INFANTRY. Sm. 491.

—In the foreground is a cavalry skirmish. A rider, seizing the left arm of a man bearing a blue standard, is striking him with a battle-axe. Another trooper in a red coat approaches from the left. Some colours and several dead and wounded men lie on the ground. "An excellent picture of the most esteemed quality" (Sm.).

Signed with the monogram ; panel, 13 inches by 24½ inches.

Mentioned by Waagen (ii. 296).

Sale.—Rutland House, London, 1827 (£215 : 5s.).

In the collection of Colonel Ainslie, 1829 (Sm.).

In the collection of Wynn Ellis, bequeathed to the National Gallery, 1876.

In the National Gallery, London, 1906 catalogue, No. 976.

748. A CAVALRY SKIRMISH. Sm. 415.—In the right foreground is a group of four troopers. One strikes out with his sabre at his enemy, who fires his pistol at him. To the right another man on a rearing grey horse in profile to the left does the same. In the left foreground a trooper has fallen from his horse, which is collapsing. Behind them is the firing line. On a hill in the distance is a town.

Panel, 16 inches by 19 inches.

Mentioned by Waagen (ii. 47) ; but it cannot have come from the Fesch collection, sold in 1845, as he says ; the Fesch picture (775c) does not correspond in details.

Engraved by Fittler in the Stafford Gallery, No. 100.

Sale.—Gillis van Hoven, Amsterdam, March 10 or 24, 1755 (Terw. 111),

No. 1 (510 florins, De Leth).

In the collection of the Marquess of Stafford, 1829 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 241.

749. A BATTLE BETWEEN INFANTRY AND CAVALRY.—Sm. 189 and Suppl. 67.—On the slope of a steep hill, defended at the top by artillery, a furious combat is raging. At the foot is a river. In the centre three horsemen are fighting hand to hand. The foremost man on a grey horse falls backwards. The infantry are fighting fiercely with knives, pistols, guns, and lances. In the left foreground lies a dead horse. High up on the hill to the right are two trees. An officer on a dark horse stands out in strong relief against the sky.

Signed on the right at foot with the monogram ; canvas, 32 inches by 46 inches.

Mentioned by Waagen (ii. 19).

Exhibited at the British Institution, London, 1826 and 1827.

Sales.—Johan Verkolje, Amsterdam, October 24, 1763, No. 1 (410 florins, Ottens).

Amsterdam, June 5, 1765, No. 4 (225 florins).

Proley, Paris, 1787 (1272 francs).

In the Royal collection, Buckingham Palace, London, No. 78 ; it was in the Royal collection, 1829 (Sm.).

750. A CAVALRY ENCOUNTER ON A HILL. Sm. Suppl. 89.—In the foreground, to the right of the centre, a soldier on a grey horse, seen from the back in a three-quarter view, fires his carbine at

an enemy to the left of him. This enemy rides a bay horse which kicks out behind; he covers himself with his pistol, which almost touches the carbine. Behind them to the left two other horsemen are fighting. One of them, facing the spectator, strikes at the other with the butt-end of his pistol. To the right of them, directly behind the man with the carbine, an ensign falls back from his horse, which rears up, wounded in the breast by a soldier who has fallen in front of it. Nearer the front a soldier lies on his face, grasping a broken sword in his right hand. In the centre of the immediate foreground lie a helmet and a sword. In the right middle distance the fight continues. A mounted trumpeter, seen from the back, sounds the charge. To the left, where the hill falls away, there are more combatants, near a burning house. An early work.

Signed on the left with the monogram; canvas, 44 inches by 56 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 66; at the Guildhall, London, 1890, No. 63; and at the Rembrandt Exhibition held by the Amsterdam dealers Fred. Muller and Co., 1906, No. 129.

In the collection of the Duke of Marlborough, Blenheim, 1842 (Sm.).

Sale.—Duke of Marlborough, London, June 26, 1886 (£325:10s., Murray).

In the collection of Charles Butler, London, 1890.

In the possession of the London dealers Dowdeswell.

751. A FIELD OF BATTLE. Sm. 290 and Suppl. 109.—In the centre foreground are four horsemen. The nearest, mounted with his back to the spectator on a piebald horse, wears a cuirass and a plumed hat; he defends himself with a pistol against a man on a bay horse who attacks him with uplifted sword. On the other side a third man on a black horse gallops up. From the right a horseman with a red flag approaches at full speed. Near him lies a dead horse. In front, under the piebald, is a wounded man. In the right foreground are wounded soldiers and dead or dying horses. In the distance is a castle on a hill. "This very capital picture is painted in the artist's later and most esteemed manner, possessing the most exquisite finishing, with clear and silvery colouring" (Sm.).

Canvas, 25½ inches by 32 inches.

Mentioned by Waagen (Suppl. 133).

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 173, and 1888, No. 68; and at the Guildhall, London, 1894, No. 43.

In the collection of the Prince of Orange.

Sales.—Chevalier Lavallée, Paris, March 9, 1818 (1500 francs).

De la Hante, London, 1821 (£819).

Beckford, Fonthill, 1823 (£703:10s., Emmerson).

In the possession of H. Phillips, 1829 (Sm.).

Sale.—H. Phillips, London, 1835 (£682:10s., bought in).

In the collection of Samuel Jones Lloyd, 1842 (Sm.).

In the collection of Lord Overstone, London.

In the collection of Lady Wantage, London, 1902 catalogue, No. 263.

752. A CAVALRY FIGHT.—To the right is a fine distant view; to the left are trees. The picture is almost as large as 746.

In the collection of the Marquess of Zetland, London.

753. A Cavalry Fight at a Bridge.—On the left a bridge with a

slender arch leads across a river to a gateway that is only visible in part. Infantry defend it against the attacking horsemen. A horse with its rider falls over the parapet; another that has been wounded rears up. In the right foreground cavalry are fighting hand to hand. In the centre is a man on a grey horse. In the extreme right foreground two infantrymen with cuirasses assail a horseman. In the centre a drummer lies dead beside his drum. Behind him is an ensign, whose banner a foot-soldier is seizing. The battle is continued in the river.

In the Prado Gallery, Madrid.

754. A CAVALRY FIGHT.—An early work.

Signed with the early monogram; panel, 20 inches by 28 inches.

Exhibited at Mainz, 1887, No. 295.

In the collection of the late St. C. Michel, Mainz.

755. THE BATTLE OF NÖRDLINGEN (6th September 1634) (or, A Field of Battle). Sm. 325 and Suppl. 122.—On the left the German Imperial army advances from a hill, crowned with artillery; the Swedes, horse and foot, advance against them. In the foreground a fierce cavalry fight is going on. A mortally wounded grey horse falls with its rider. Two dead soldiers lie in front of it. In the extreme left foreground a line of infantry fire a volley. This is not a specially good picture. It is improbable that it represents the battle of Nördlingen. It must in any case be a work of fancy, for Wouwerman was only fifteen in 1634. [Pendant to 800.] "An admirably painted picture" (Sm.).

Signed on the left at foot with the full monogram; canvas, 20½ inches by 31 inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 506; it was there in 1829 (Sm. valued it then at £420, and in 1842 at £500).

756. A CAVALRY FIGHT. Sm. 455 and Suppl. 97.—A cavalry fight and a battle between bodies of infantry near a burning windmill and village, beside a river on the left. In the centre foreground, on the river bank, a man on a bay horse fires his pistol at another man on a piebald horse, who falls wounded, with uplifted arms. Farther right a cuirassier on a dark-grey horse, seen from the back, strikes with his sword at another man whose horse has fallen. Troops, partly hidden by smoke, fill the landscape. "Painted with a broad, free pencil and a clear tone of colouring" (Sm.). [Compare 774a.]

Signed with the monogram; panel, 21½ inches by 31½ inches.

Mentioned by Waagen (Suppl. 155).

Exhibited by the Paris dealer Sedelmeyer, Paris, 1901, No. 207.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 462); the collection went to the Amsterdam Museum in 1809.

Sale.—Directors of the Amsterdam Museum, Amsterdam, August 4, 1828, No. 162 (4000 florins, Engelberts).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, No. 92, 1842 (Sm.); the collection was bought in 1846 by Thomas Baring, H. B. Mildmay, and Lord Overstone.

Sale.—H. Bingham Mildmay, London, June 24, 1893, No. 88.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 54.

In the collection of John W. Gates, New York.

757. A CAVALRY ENCOUNTER. Sm. 40 and Suppl. 17.
—A fort is defended by infantry and cavalry with cannon. In the right foreground is a group of six horsemen. One man, on a prancing grey horse, cuts at his enemy, who, bestriding his fallen horse, turns round to fire his carbine. To the left an ensign on a roan horse and a soldier on a grey defend themselves against infantry. Several corpses lie under their feet. A wounded man escapes through a pool of water. On the left a soldier on a bay horse defends himself with the butt-end of his pistol against a pikeman. "This very excellent picture is painted in the artist's second manner" (Sm.). It is restless in composition and colouring, but otherwise it is not bad, so far as one can see it from the floor.

Signed on the left with the full monogram; canvas, 39 inches by 54 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 102.

Sales.—De Selle, Paris, February 19, 1761 (4550 francs).

In the Louvre, Paris, 1902 catalogue, No. 2629; it was there in 1816 (when the experts valued it at £480) and in 1842 (when Sm. valued it at £800).

758. A CAVALRY FIGHT.—A grey horse in the centre.

In the collection of E. de Rothschild, Paris.

759. CAVALRY ATTACKING A COLUMN OF INFANTRY. Sm. 336 and Suppl. 138; M. 24.—Under the walls of a castle, part of which is seen on the right, infantry are fighting with a detachment of cavalry for the command of a ford. The cavalry with a blue banner in front are attacking. In the foreground are fugitives—among them a priest with a cross, a chalice, and other ritual objects, and a woman with a child. Behind them a peasant with a knife and a basket as shield is rushing at the enemy. His wife and child try to restrain him. On the left, peasants in ambush in a ruined house are firing. In the distance are trees and a burning windmill. This is a lively but unattractive battle-piece. "A production of the highest excellence" (Sm.). [Compare 745.]

Signed on the right at foot with the full monogram; canvas, 22 inches by 31 inches.

Engraved by Moyreau, No. 24, in 1737, under the inept title of "Guerre des Huguenots sous Charles IX. en 1562."

In the Crozat collection, Paris, 1737, from which the similar Dresden picture, 745, also came.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1019; it was there in 1842 (Sm., who valued it at £525).

760. A Cavalry Fight between Poles and Swedes.—Some Swedish troopers defend themselves against the attack of a detachment of Polish cavalry. In the centre a Swedish ensign overpowers an enemy who threatens him with a hammer and tries to wrench away his banner.

On the left a Pole on foot strikes a fallen Swede with his sword; near him is a trumpeter. In the right foreground a wounded Swedish ensign holds his sword. In the distance a battalion of Swedish infantry with banner and drum moves forward hastily to the rescue. The colouring is heavy and the shadows are black. If it is genuine, it has been overcleaned and repainted.

Signed on the left at foot with the full monogram; canvas, 24 inches by $41\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1022.

761. AN AFFAIR OF OUTPOSTS. Sm. 387 and Suppl. 174.—In the centre a man on a black horse fires his pistol at an adversary who falls wounded from his grey horse. Near them, another horseman cuts with his sword at a soldier who has fallen with his horse beside his wounded comrade. Not far away, a trumpeter is galloping. On the left, horsemen and foot-soldiers receive with musketry fire the attack of hostile cavalry which debouches from a little wood at the foot of a hill crowned by a windmill. In the right distance a trooper defends himself against several foot-soldiers. This is not a bad picture of its kind.

Canvas, 25 inches by 35 inches.

Engraved by Le Bas, in 1774, as "*Attaque de Troupes Légères.*"

In the collection of Comte Baudouin, Paris, 1774.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1023; it was there in 1842 (Sm.).

762. AN ATTACK ON A FORTRESS. Sm. Suppl. 81.—Infantry and cavalry are trying to take by storm a half-destroyed fortress in the background, whose guns are firing. The interior is in flames, and dense clouds of smoke darken the sky. In the right foreground a detachment of cavalry, including two officers and two ensigns, gallop towards the fortress. One man, wearing a red sash and blue plume, rides a white horse with a brown patch; beside him is a man in yellow, on a grey horse. A good little picture.

Signed in the centre at foot with the full monogram; panel, 7 inches by $9\frac{1}{2}$ inches.

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1024; it was there in 1842 (Sm., who valued it at £100).

763. A CAVALRY FIGHT.—In the centre foreground a mounted officer fires his musket at a soldier who falls to the left. On the right a soldier's horse falls; another man fires a pistol at him. In the middle distance are numerous other figures. On the left is a mounted trumpeter. In the distance is a hill-fort.

Signed with a doubtful monogram; panel, 13 inches by $14\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 800).

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 139 (bought in).

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 637.

764. A BATTLE BETWEEN INFANTRY AND CAVALRY.—Cavalry move from the right to the attack of a fortress held by infantry. The chief group in front includes three horsemen and three men on foot. The foot-soldiers are surrounded; one of them falls, crying and stretching out his hands. From the middle distance and the right two other horsemen come up. A sixth rider lies dead to the left beside his horse, which is half-disembowelled. In the middle distance a fierce battle is raging; banners and standards are seen in the smoke. [Pendant to 922.]

Signed on the left at foot with the full monogram; panel, 14 inches by 16 inches.

A good copy is in the Schwerin Museum, No. 1132. Another is at Dresden, 1905 catalogue, No. 1470. A third, attributed to Matthias Weyer—named in mistake for Matthias Scheits—was in the Hausmann collection, Hanover, and is now in the Provincial Museum there, 1905 catalogue, No. 599.

Formerly at the Schloss, Ludwigslust.

In the Museum, Schwerin, 1882 catalogue, No. 1130.

765. THE FIGHT FOR THE BRIDGE. Sm. Suppl. 191.—On the left is a bridge of a single arch at the entrance to a fortress. A body of infantry, sallying out, repulses a cavalry attack. In the struggle a man and a horse fall over the bridge. Three men and horses are in the water; one has fallen headlong and another attacks an enemy who holds his horse's bridle. Beyond them is a boat full of soldiers who fire at a party on the opposite bank. On the right is a medley of combatants. Two foot-soldiers defend themselves with their bayonets against a horseman who gallops up; behind them are two horsemen fighting. A picture of very good quality.

Signed in the left corner with the full monogram; canvas, 32½ inches by 42 inches.

In the collection of Prince Eugene of Savoy.

In the Louvre, Paris, 1799-1815.

In the Royal Picture Gallery, Turin, 1899 catalogue, No. 422; it was in the Royal Palace, Turin, 1842 (Sm., who valued it at £600).

766. A BATTLE BETWEEN CAVALRY AND INFANTRY. Sm. Suppl. 241.—A hilly landscape with a castle in the middle distance. A battle rages over the whole scene. In the centre foreground two troopers on a grey horse and a bay attack with their swords two infantrymen who defend themselves with their muskets. Two men lie dead at their feet; behind them are a dead horse and its rider. A soldier kneels to fire at a horseman who is aiming his gun. On the other side, a trumpeter on a grey horse and a negro on a bay horse gallop through a stream; the negro's horse is wounded by the pursuers. A fine and well-preserved picture.

Panel, 21 inches by 26 inches.

In the collection of Prince Eugene of Savoy.

In the Louvre, Paris, 1799-1815.

In the Royal Picture Gallery, Turin, 1899 catalogue, No. 408; it was in the Royal Palace, Turin, 1842 (Sm., who valued it at £472 : 10s.).

767. A Cavalry Fight.—Near a hill crowned with a windmill. The picture is so dirty that its authenticity, though probable, cannot be accepted without reserve.

In the Patriarchal Seminary, Venice.

768. A CAVALRY FIGHT.—On a tree-clad hill to the left a horseman is violently attacked by three others. One of them has fallen, and his grey horse runs away down into the middle distance. The man attacked grasps the second assailant's arm with his left hand and strikes at him with the sword in his right hand. The third assailant fires. On the right, a countrywoman in a cottage standing farther back watches the affray and calls the rider's three comrades to the rescue. They rush out of a stable at the side; one has already mounted. A man timidly slinks away from a shed at the back. An interesting early work. The landscape shows a distinctly Italian influence, and the horses differ in type from those of the later period.

Signed on the right at foot with the early monogram; canvas, 38½ inches by 48½ inches.

Given to the Academy by Count Lamberg, 1821.

In the Vienna Academy, 1900 catalogue, No. 835.

769. A BATTLE BETWEEN CAVALRY AND INFANTRY.—In the centre foreground, the general on a bay horse is riding to the left. Behind him, infantry with cuirasses charge to the left against cavalry. A mounted officer has grasped the standard of a mounted standard-bearer and cuts at him with his sword. An ensign lies in the left foreground. Farther back is a trumpeter on horseback. In the right foreground, a foot-soldier, seen from the back, is loading his gun. The battle rages at the foot of a hill in the distance. The general in front is a portrait, but the artist's skill is not quite equal to the task.

Signed on the right at foot with the full monogram; canvas, 42½ inches by 57½ inches.

In the gallery of Prince Liechtenstein, Vienna, 1885 catalogue, No. 534.

770. A Cavalry Fight.—In the centre foreground a cluster of horsemen are fighting hand to hand. One strikes at his adversary with the butt-end of his pistol. The man on the extreme left rides a grey horse, seen from the back in a three-quarter view, and waves his sword. Behind him is a baggage-waggon. In the right middle distance a soldier fires his carbine. A cloudy sky.

Signed with the early monogram; 16 inches by 19 inches.

In the Strasser collection, Vienna.

770a. A Skirmish near a burning Mill.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 7 (285 florins).

770b. A Cavalry Skirmish.

Dated 1646.

Sale.—Guerin, The Hague, September 13, 1740 (Terw. 27), No. 7 (156 florins).**770c. A Cavalry Fight.**—Numerous figures and horses.

14 inches by 18 inches.

Sale.—The Hague, December 11, 1753, No. 17.**770d. A Cavalry Fight.**—[Compare 779a.]

19 inches by 27½ inches.

Sale.—Leyden, June 1, 1765, No. 10 (40 florins).**770e. A Cavalry Fight on a Hill.**

Panel, 20½ inches by 34½ inches.

Sale.—J. H. van Heemskerk, The Hague, March 29, 1770, No. 142 (461 florins, Deodati).**770f. A Cavalry Fight.**—In the foreground of a fine landscape. In the middle distance, near great trees, are fugitives. On a height is a mill.

Canvas, 24½ inches by 34 inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 223.**770g. A Charge of Cavalry.** Sm. 89.—On the left a soldier tries to take a banner from its bearer, who defends it resolutely. A horseman on a hill blows his trumpet.

Canvas, 23 inches by 30 inches.

In the Braamcamp collection, Amsterdam, 1752 (Hoet, ii. 511).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 280 (1740 florins, A. van Aalst).**770gg. A Skirmish between Cavalry and Infantry.**—There are the tents of a camp. In the distance is a besieged town.

Canvas, 18½ inches by 24½ inches.

Sale.—Amsterdam, January 20, 1772, No. 2 (50 florins, Fouquet).**770h. A Cavalry Fight on a Hill.**—By Wouwerman or in his manner.

Canvas, 13 inches by 16 inches.

Sale.—Soeterwoude, June 15, 1779, No. 66 (5 florins 5, Delfos).**770i. A Cavalry Fight.**—In the foreground two horsemen fire at each other.

Canvas on panel, 15 inches by 20½ inches.

Sale.—J. Christiaan, Amsterdam, November 17, 1779, No. 132 (7 florins 15, Roos).**770j. A Skirmish.**—Infantry fire from a corn-field at cavalry who after attacking are in retreat.

Canvas, 23 inches by 28 inches.

In the Palace, Kassel, 1783, inventory No. 86; but no longer to be found at Kassel.

770k. A Battle-field.—The prominent figure is that of a cuirassier on a white horse whom another soldier is about to wound.

Canvas, 26 inches by 32 inches.

In the Kassel Academy, 1783, No. 97; but no longer to be found at Kassel.

770l. A Cavalry Skirmish near a Bridge.—Beyond it is a ruin.

Canvas, 35 inches by 53 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 55 (100 florins, Delfos).

770m. A Battle between Cavalry and Infantry near a Town Gate.—The houses are in flames.

Canvas, 32½ inches by 42 inches.

Sale.—(Supplementary) J. Odon, Amsterdam, September 6, 1784, No. 47.

770n. A Cavalry Fight.—On the left of a landscape with a river, which fugitives are crossing. Others attack. More soldiers are seen in the distance near hills and trees. [Almost certainly identical with 777d.]

Canvas, 33 inches by 41 inches.

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 88 (110 florins, Maastricht).

771. A Fight for a Bridge.—Between cavalry and infantry near a town. [Compare 792m.]

Canvas, 36 inches by 54 inches.

Sale.—Jonas Witsen, Amsterdam, August 16, 1790, No. 84 (20 florins, Van Kleef).

771a. A Cavalry Fight.—In the foreground are some dead. An ensign falls, breaking his standard. Two horsemen are fighting; one grasps the other by the hair. A mounted trumpeter and an ensign on foot take to flight. Farther back a great cavalry fight is proceeding. [Possibly identical with 773b.]

Panel, 18½ inches by 24½ inches.

Sale.—Rotterdam, August 7, 1798, No. 74 (11 florins 5, Sera).

772. A Battle between Cavalry and Infantry. Sm. 223.—In a hilly landscape, a furious attack of cavalry is repulsed by a body of infantry formed up in square. Another squadron of cavalry with the commander at the head moves forward. In the distance are a castle and a high hill. In the foreground dead and wounded lie near horses and weapons. [Probably identical with 775c, though the dimensions do not quite agree.]

Canvas, 39 inches by 56 inches.

Sales.—A. van Lennep, Amsterdam, July 24, 1792, No. 1 (5500 florins, Gildemeester).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 265 (2500 florins, C. S. Roos).

772a. An Attack on a Fortress on the Banks of the Danube. Sm. Suppl. 195.

Sale.—Sir William Hillary, London, 1800 (£441).

772b. A Cavalry Fight.

32 inches by 41 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 205.

Sale.—Parr the younger of Brussels, Paris, March 19, 1802 (1121 francs).

772c. A Battle between Cavalry and Infantry.—On a little hill a battle is proceeding between cavalry and infantry lying in ambush. A column moving past to the right falls into another ambush. In the distance is a fort.

Canvas, 27 inches by 38 inches.

Sale.—Clicquet Andrioli, Amsterdam, June 18, 1803, No. 62 (170 florins, Sluys).

772cc. A Fine Cavalry Fight.

Canvas, about 20 inches by 30 inches.

Sale.—L. H. de Haze Bomme, Middelburg, December 15, 1803, No. 6.

772d. A Cavalry Fight.

Panel, 18½ inches by 24 inches.

Sales.—F. Lijnslager, Alkmaar, October 19, 1778, No. 6 (11 florins).

C. Stroo, Alkmaar, July 29, 1811, No. 53—said only to be in the manner of Wouwerman.

773. A Battle between Cavalry and Infantry near a Bridge. Sm. 219.—In front a division of foot receives the charge of a detachment of cavalry. In all there are twenty-eight horses. On the right a trumpeter blows his trumpet. An officer of high rank gallops forward. On the left other troops take aim. A dark picture. [Probably identical with 777.]

Canvas, 37 inches by 53 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 281.

Sales.—Ferdinand, Count von Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 500), No. 65 (450 florins).

Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 184), No. 7 (820 florins, Willem Lormier).

Amsterdam, April 9, 1783, No. 70.

Paillet, Paris, 1799 (1900 francs).

Paillet and Coclers, Paris, August 19, 1811 (19,151 francs, Fournier).

773a. A Cavalry Fight.—Damaged.

Canvas on panel, 11½ inches by 14½ inches.

Sales.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 142 (4 florins, De Gelder).

T. P. C. Haag, The Hague, December 21, 1812, No. 118 (3 florins, Tesje).

773b. A Cavalry Fight.—In front lie a horse and some soldiers. In the middle distance beyond the mass of combatants are some baggage-waggons. [Possibly identical with 771a.]

Panel, 18 inches by 24 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 143 (40 florins, Gijselaar).

773c. A Fight between Cavalry and Infantry.

Panel, 14 inches by 16 inches.

Sale.—Amsterdam, October 18, 1819, No. 60 (114 florins, De Vries).

774. Infantry attacking Cavalry. Sm. 160.—On the left are thirty-six figures. Among the combatants is an officer on a white horse. A standard-bearer gallops over a wounded soldier lying on the bank of a stream. [Pendant to 158.]

Panel, 12½ inches by 15 inches.

Sales.—Lebœuf, Paris, April 8, 1783 (6101 francs, with pendant).

B., Paris, 1827 (6000 francs, separately).

774a. A Cavalry Fight.—In the foreground a horseman fires at an officer and falls from his horse. In the distance are a town and a camp, where the fight is proceeding. [Compare 756.]

Canvas, 23 inches by 30 inches.

Sale.—Pictures from the Museum, Amsterdam, August 4, 1828, No. 160 (299 florins, Van den Berg).

775. A Conflict of Cavalry. Sm. 461.—A soldier on a grey horse is fighting two others. One of them grasps him by the hair and is about to strike him with his sword. The other assailant has had his horse shot under him, but grasps the enemy's lance with one hand and holds a pistol in the other. Behind the grey horse lies a dead soldier; a wounded man is escaping.

Panel, 9 inches by 13 inches.

In the collection of the Marquess of Hastings, 1829 (Sm., who valued it at £84).

775a. Cavalry and Infantry fighting.—On the left horsemen are fighting with sword and pistol. Nearer the front are two foot-soldiers; one is about to thrust his pike into the other. Hilly distance.

Panel, 16½ inches by 24½ inches.

Sales.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 184 (225 florins, Huybrechts).

Schamp d'Aveschoot, Ghent, September 14, 1840, No. 216.

775b. A Cavalry Fight.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 7.

775c. A Fight between Cavalry and Infantry.—To the right of the centre six troopers gallop away after failing in their attack on a square of infantry; they fire their pistols behind them. Amidst them, nearer the front, a man has fallen with his horse. On the right a

mounted trumpeter blows his trumpet. Behind him, in the middle distance, cavalry are attacking. On the left an enemy shoots a standard-bearer in the back. Next to him two horsemen attack each other with swords. In front of them a horse gallops into water on the extreme left; his rider has fallen to the ground. In the distance two trumpeters are blowing their trumpets. A fortified castle and a town. [Probably identical with 772.]

Signed on the right at foot with the monogram; canvas, 46 inches by 58 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 255 (4500 scudi, Farrer).

Sold by Farrer to the Earl of Ellesmere (for £2100).

775d. A Cavalry Fight. Sm. Suppl. 59.—Cavalry are fighting hand to hand in the foreground. A man in a buff jerkin on a grey horse gallops against an enemy on a bay horse. Two others are fighting near them; one of them falls back mortally wounded. [Pendant to 870. Compare 779f.]

Panel, 12½ inches by 15½ inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm., who valued it at £200); it was no longer there.

775e. A Fight at a Bridge.—On a bridge near a burning fortress, cavalry attack a standard-bearer. In the foreground lie many dead and wounded.

Canvas, 36 inches by 45½ inches.

Sale.—S. A. Koopman, Utrecht, April 9, 1847, No. 40.

776. CAVALRY CHARGING INFANTRY. Sm. 475 and Suppl. 185.—Troops are in movement over an open landscape, partly veiled by smoke. In the left centre of the foreground a young man on a bay horse strikes with the butt-end of his pistol at a foot-soldier in a cuirass who presses on him from the left with his sword. To the left of them and nearer the front, a mounted cuirassier with a blue sash rides a piebald horse, with his back to the spectator; he fires his carbine at two foot-soldiers on the left, who are firing at him. A dead horse lies in front of him; the rider, wounded in the head, stands with uplifted arms, facing the spectator, and seems about to collapse. In the centre foreground are a fallen horse and a dead man. On the right, three horsemen gallop to the right. The man on the left of them, riding a bay horse, fires at the second, nearer the spectator, who turns and fires. The third on the extreme right is farther back; his horse's head is cut off by the frame; he is firing to the left. A castle stands at the foot of a hill in the left distance. "This excellent picture was painted in the artist's middle time" (Sm.).

Canvas, 22 inches by 25 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 425.

In the collection of the Duchesse de Berry, 1829 (Sm.); exhibited for private sale in London, 1834 (priced at £700 but not sold).

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 48 (11,050 francs, Chaplin).

Charles Brind, London, May 10, 1849 (£336, Norton).

In the possession of the Hague dealer A. Preyer, August 1908.

776a. A Fight between Cavalry and Infantry.—A hilly landscape. In the foreground lie many dead men and horses. A fight is raging on a bridge over a turn-ditch to the right. The houses of the town are in flames.

Canvas, 32 inches by 32 inches.

Sale.—A. Raidt, widow of A. Kluytenaar, Amsterdam, October 16, 1849, No. 97.

776b. A Skirmish between Cavalry and Infantry.

Canvas, $17\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

Sale.—Amsterdam, April 8, 1862, No. 171.

776c. A Cavalry Fight.—At the back is a skirmish. A sketch.

Signed with the monogram; canvas, 10 inches by $13\frac{1}{2}$ inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 800).

776d. A Cavalry Fight.—A sketch.

Canvas, 10 inches by $13\frac{1}{2}$ inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 800).

777. A Fight for a Bridge.—Cavalry are fighting with men defending a bridge. In the centre is a trumpeter on a grey horse. Near him an ensign defends his standard. Farther back is a large house on fire. [Probably identical with 773.]

Signed, Ph. W.; canvas, 35 inches by 53 inches.

Sale.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 84 (1000 francs).

777a. A Cavalry Fight.—The standard-bearer is in front.

Sale.—Versailles, January 20, 1875, No. 11 (10,000 francs).

777b. A Fight at a Bridge.—[Compare 779b.]

Signed with the monogram; canvas, 18 inches by 28 inches.

Sale.—A. L. van Essen, Antwerp, March 27, 1876, No. 57.

777c. A Fight between Cavalry and Infantry.—Two detachments are fighting in a plain. In the foreground they are firing pistols and guns at each other. Two riders and their horses have fallen. The most prominent figure is that of a cuirassier on a black horse who fires a pistol.

Signed on the right, P. W.; canvas, 14 inches by $17\frac{1}{2}$ inches.

Sale.—Neven, Cologne, March 17, 1879, No. 250.

777d. A Cavalry Skirmish on a River-Bank.—In the middle of the fight a man on a grey horse fires at infantry lying in ambush. Several men have fallen into the river. [Almost certainly identical with 770n.]

Canvas, $32\frac{1}{2}$ inches by $41\frac{1}{2}$ inches.

Sales.—C. Mastrigt, Rotterdam, November 29, 1798, No. 1 (93 florins).
Baron de Beurnonville, Paris, May 21, 1883, No. 108.

778. Cavalry making a Sortie from a Hill-Fort.—In the mass of combatants, a man on a white horse has seized the rider of a grey horse by the arm and strikes him with the butt-end of his pistol. "An early work of the master, and much too brown in colour" (Sm.).

Signed; canvas, about 54 inches by 74 inches.

In the collection of the Duke of Marlborough, Blenheim, 1842 (Sm.).

Sale.—Duke of Marlborough, London, June 26, 1886 (£472 : 10s., Adams).

779. A Battle between Cavalry and Infantry.—In the foreground of an extensive landscape a company of infantry repulses the attack of a detachment of cavalry. In the foreground the commander on a grey horse fires his pistol. Near him is the ensign with a red standard.

Signed on the right at foot with the monogram; canvas, $19\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 180.

779a. A Cavalry Fight.—In front are fallen horses and dead men. Nearly in the centre a man on a grey horse is fighting towards the right, where a dense mass of men are struggling hand to hand. Houses are seen amidst trees in the right background. In the left foreground a man rides to the left. Behind him are more horsemen fighting. [Compare 770d.]

Signed with the full monogram; canvas, $19\frac{1}{2}$ inches by 27 inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 77.

779b. A Cavalry Fight at the Passage of a River.—[Compare 777b.]

29 inches by 18 inches, or the reverse.

Sale.—Woronzow, Florence, April 23, 1900, No. 497.

779c. A Cavalry Fight.

Panel, 14 inches by 18 inches.

Sale.—Sir T. Lucas, London, June 7, 1902, No. 291.

779d. Two Cavalry Fights.—Pendants.

$5\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Henry Milner, London, December 6, 1902, No. 41.

779e. A Cavalry Fight.—A hot cavalry skirmish is proceeding on the bank of a stream, on the farther side of which a fortified town lies at the foot of high hills. On the extreme left a trumpeter gallops forward. In the centre lies a dead horse; behind it two horsemen fire at each other.

Signed, P. W.; panel, 14 inches by 19 inches.

Sale.—Chevalier Meyer van den Broeck of Schaerebeeck, Munich, May 15, 1905, No. 68.

779f. **A Cavalry Fight.**—[Compare 775d. Pendant to 811c.]
12½ inches by 15 inches.

Sale.—T. Statter, London, June 19, 1905, No. 154.

779g. **A Cavalry Fight.**

11 inches by 16 inches.

Sale.—H. J. A. Eyre and others, London, December 9, 1905, No. 47.

780. **A CAVALRY FIGHT.**—Almost in the centre foreground a foot-soldier stabs a horseman who is about to strike with the butt-end of his carbine. To the left is another man on a piebald horse, with his back to the spectator, firing at infantry who advance on the left under fire. On the right three horsemen pursue a fourth and fire their pistols. In the centre of the middle distance two horsemen ride away into a valley, where the fight continues round baggage-waggons. On the ground lie dead men and horses.

Signed on the left at foot with the monogram; canvas, 21½ inches by 26½ inches.

Mentioned by Waagen (Suppl. 193); and by W. Bürger, *Trésors d'Art en Angleterre*, 300.

Exhibited at Manchester, 1857.

Sale.—George Field, London, June 10, 1893, No. 43.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 51.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 209 (6300 francs).

781. **A CONFLICT OF CAVALRY FOR A STANDARD.**

Sm. Suppl. 162.—Six horsemen are fighting on a battle-field. Two are struggling desperately for a standard; one on a roan horse cuts at his adversary, who aims his pistol. A third man, in Oriental dress, bestrides his fallen horse and defends himself against a foot-soldier who levels his musket at him. To the left a fourth man on a dark horse attacks a foot-soldier who stabs his horse. Beyond these a fifth man falls from his grey horse, which is galloping. "An excellent work" (Sm.).

Panel, 13½ inches by 18½ inches.

Sale.—John Maitland, London, July 30, 1831 (£132: 6s.).

In the collection of J. M. Oppenheim, London, 1842 (Sm.).

Sales.—J. M. Oppenheim, London, 1864 (£346: 10s., Webb).

Lady Page Turner and others, London, February 21, 1903, No. 30.

In the possession of the London dealers Dowdeswell.

In the collection of John Walter, Bearwood.

782. **A BATTLE BETWEEN CHRISTIANS AND ORIENTALS.** Sm. 425 and Suppl. 211.—From the left infantry

move forward at the double and fire at troops of Oriental cavalry armed with bows, lances, and swords. In the foremost group a negro, bestriding his wounded horse, defends himself with his lance against a foot-soldier who aims a musket at him. Behind the negro a soldier in red on a galloping grey horse turns round and shoots an arrow at a pursuer. The Orientals are beaten back.

Signed on the left at foot with the full monogram ; panel, 14 inches by 19 inches.

In the chief inventory of 1749, No. 22.

Sale.—(Possibly) The Hague, December 11, 1753, No. 18.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 46.

At the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 361 (old No. 334).

783. A CAVALRY FIGHT WITH ORIENTALS.—In the foreground an Oriental on a grey horse with uplifted sword gallops to the right. A trooper rides against him and fires his pistol. To the right a horse has fallen ; an enemy cuts at the rider with his sword. A dead man lies among the horses. In the right distance a line of infantry fire a volley at the Orientals attacking from the left.

Panel, 9 inches by 18½ inches.

In the Condé Museum, Chantilly, 1899 catalogue, No. 134.

784. A BATTLE WITH THE TURKS. Sm. Suppl. 256.—On the right is a fortress on a low hill ; on the left is a view into a valley. Christian horsemen gallop from the left, Turks from the right. Notable in the foreground are a negro lancer on a white horse and a horseman with a shield of curious workmanship. "A good specimen of the master" (Sm.).

Signed on the left at foot with the last monogram ; canvas, 33 inches by 41½ inches.

Acquired for Dresden in 1710 by Lemmers from Antwerp.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1451 (Sm. valued it in 1842 at £300).

785. A Cavalry Fight between Christians and Orientals.—In the centre a cuirassier on a rearing horse thrusts with his lance at an armoured foot-soldier who tries to drag him from the saddle. In front, another soldier has flung his enemy backwards, and, seizing him by the hair, cuts at him with his sword. To the left, two Oriental horsemen, one of them seen from the back, defend themselves against the thrust of a pikeman. Behind the group is a mounted ensign with his banner over his left shoulder ; he raises his left arm, and seems to call to the horsemen in front. To the right a grey horse has fallen ; its rider lies behind it. In the distance men are busy with the frightened horses of a broken-down baggage-waggon.

In the Prado, Madrid.

786. A CAVALRY FIGHT BETWEEN CHRISTIANS AND TURKS. Sm. 57 and 421.—In the centre is a group of Christians. In front, a man on a grey horse fires his pistol at a Turk with a curved sword on the left, where there are other horsemen and foot-soldiers. To the right, beyond a fallen horse, is a distant view. One standard is dark yellow, the other red. The whole scene is veiled in smoke. [Compare 787.]

Signed on the left with the full monogram ; panel, 13½ inches by 18½ inches.

Engraved by Dupréel in the *Musée Napoléon*.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 446); he had purchased it from Jaques de Roore (for 510 florins)—according to his store-room catalogue of December 1754, No. 341.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 328 (1030 florins).

In the collection of the hereditary Stadtholder, The Hague, 1770 (Terw. 719); taken away by the French in 1795.

In the Louvre, Paris, 1902 catalogue, No. 2628.

787. A BATTLE BETWEEN IMPERIAL AND TURKISH TROOPS. Sm. 346; M. 49.—In the centre two Austrian cavalry officers armed with pistols attack a Turk and a negro who defend themselves with a curved sword and a pike. In the foreground lie a dead Austrian and a wounded Turk who grasps his sword with one hand and a standard with the other. On the right an Austrian trumpeter gallops away for help. On the left the Austrian infantry force the Ottoman cavalry to retreat.

Signed on the left at foot with the full monogram; panel, 13½ inches by 18½ inches.

Engraved by Moyreau, No. 49, in 1745, as “*La Défaite des Sarrasins*.”

In the collection of Crözat de Tugny, Paris, 1745.

Sm. identifies this as the Lormier picture noted above (786).

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1020.

788. A BATTLE BETWEEN POLISH AND TURKISH CAVALRY. Sm. 1.—In the foreground a Polish horseman strikes a Turk with his lance and unhorses him. Near them, a Turkish officer with sword and shield attacks a Pole who strikes him with a hammer. On the left the Polish cavalry, with trumpet sounding, attack the Turks. The trumpeter at the head rushes on the enemy who are fording a river in front. At the foot of a distant hill is a burning castle. This picture is in the style of the large battle-piece at The Hague (746). It has been much damaged, and is not worth exhibiting.

Signed on the right at foot with the full monogram, and dated 1656; canvas, 42 inches by 52½ inches.

Sale.—Pieter de Klok, Amsterdam, April 23, 1744 (Hoet, ii. 134), No. 62 (760 florins).

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1021.

788a. A Battle between Tartars and Germans.—A Tartar on a grey horse is prominent.

Signed; canvas, 22 inches by 27 inches.

Sale.—Amsterdam, July 4, 1785, No. 65 (40 florins, Motte).

788b. A Battle between Austrians and Turks.

Canvas, 19 inches by 26 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 181.

788c. A Battle between Turks and Christians.—Horse and foot. In the foreground cavalry are fighting hand to hand. In the distance infantry are attacked near a high hill.

Panel, 14 inches by 18½ inches.

Sale.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 2.

788d. A Battle between Turks and Christians.—In the foreground a Turk on a bay horse defends his standard against a horseman who tries to tear it from him. In the distance soldiers are fighting or running away.

Panel, 14 inches by 18½ inches.

Sale.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 3.

789. A Battle between Turks and Christians. Sm. Suppl. 163. —Among the combatants in front a negro in red on a grey horse gallops towards his enemy, who wheels his horse round to receive him. Nearer the front a soldier, bestriding his fallen horse, stabs at his adversary's horse. To the left is a Turk on a black horse, seen from the back. Several dead lie on the ground. In the distance are numerous troops.

Panel, 13½ inches by 18½ inches.

Sale.—John Maitland, London, July 30, 1831 (£110:5s.).

In the collection of David Bevan, London, 1842 (Sm.).

789a. A Cavalry Fight between Austrians and Turks.—In the foreground is a hand-to-hand struggle. Farther back cavalry are engaged; they are veiled in dense smoke. In the left distance are the towers of a besieged town. The panel in the centre is cracked from top to bottom.

Signed to the right at foot; panel, 7½ inches by 10 inches.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 5.

790. A BATTLE.—Catalogued only as of the Dutch school. Copper.

In the National Museum, Naples, Room 8, 1893 catalogue, No. 27.

791. A BATTLE-FIELD.—Catalogued only as of the school of Wouwerman.

Panel.

In the National Museum, Naples, Room 8, 1893 catalogue, No. 32.

792. A BATTLE-FIELD.—Catalogued only as of the Dutch school.

Copper.

In the National Museum, Naples, Room 8, 1893 catalogue, No. 33.

792a. A Battle.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 21), No. 74 (1 florin 16).

792b. A Skirmish.

Sale.—Henriette Popta, Amsterdam, April 5, 1697 (Hoet, i. 40), No. 6 (69 florins).

792c. **A Battle.**—An especially fine picture.

Sale.—Amsterdam, April 20, 1701 (Hoet, i. 62), No. 5 (500 florins).

792d. **A Battle.**—[Pendant to 792e.]

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 65), No. 25 (910 florins).

792e. **A Battle.**—[Pendant to 792d.]

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 65), No. 26 (640 florins).

792f. **A Battle.**—A very fine picture.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 3 (645 florins).

792g. **A Battle.**—An especially fine picture.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 4 (705 florins).

792h. **A Battle-piece.**

Sale.—Amsterdam, May 18, 1707 (Hoet, i. 102), No. 1 (226 florins).

792i. **A Battle.**

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 7 (600 florins).

792j. **A Battle on Land.**

Sale.—Amsterdam, April 17, 1708, No. 10.

792k. **A Battle.**

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 89 (26 florins).

792l. **A Battle.**

Sale.—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 204), No. 82 (50 florins).

792m. **A Battle on Land.**—[Compare 771.]

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 205), No. 1 (710 florins).

792n. **A Skirmish.**

Sale.—Cornelis van der Laan, Amsterdam, April 21, 1718 (Hoet, i. 214), No. 5 (475 florins).

792o. **A Skirmish.**

Sale.—The Dowager Van Warmenhuysen, The Hague, July 25, 1719 (Hoet, ii. 374), No. 6 (520 florins).

792p. **A Battle.**

Sale.—The Dowager Van Warmenhuysen, The Hague, July 25, 1719 (Hoet, ii. 374), No. 7 (540 florins).

792q. A Battle.

22½ inches by 30½ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 277), No. 114 (90 florins).

792r. A Battle.

23½ inches by 33½ inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 121 (440 florins).

792s. A Battle.

13½ inches by 18 inches.

Sales.—(Probably) Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 277), No. 115 (105 florins).

Jacomo de Wit, Antwerp, May 25, 1741 (Hoet, ii. 41), No. 121 (213 florins).

792t. A Battle.

16 inches by 24 inches.

Sale.—Jacomo de Wit, Antwerp, May 25, 1741 (Hoet, ii. 41), No. 122 (120 florins).

792u. A Battle.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 184), No. 8 (360 florins, Willem Lormier).

792v. A Battle.—Horses fording a stream.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 184), No. 9 (230 florins).

792w. A Battle.

Sale.—David Ietswaart, Amsterdam, April 22, 1747 (Hoet, ii. 240), No. 30 (21 florins, with a landscape—1094c).

792x. A Battle.

22 inches by 26 inches.

Sale.—Jacob van der Dussen, Amsterdam, April 12, 1752 (Hoet, ii. 309), No. 3 (1200 florins).

792y. A Skirmish.

In the Merian collection, Frankfort; offered for sale, 1752, by Jacob Heldewir of Frankfort (Hoet, ii. 349), No. 122 (at 150 florins).

793. A Fine Sketch of a Battle.

Dated 1639.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 366), No. 137 (20 florins).

793a. A Battle.

Copper, 4 inches by 6 inches.

Sales.—T'Santels, Louvain, September 10, 1765, No. 32.

793b. A Battle.

Mentioned by Buchanan, *Memoirs of Painting*, i. 227, 276.

Sales.—Charles Alexandre de Calonne, London, March 23, 1795, No. 72 (£22 : 1s.).

Bryan, London, May 17, 1798, No. 22.

793c. A Battle.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 75.

Sale.—W. Hamilton, London, March 27, 1801, No. 52 (£28 : 7s., Williamson).

793d. A Battle.—A rich composition in a silvery-grey tone.

Canvas, 17 inches by 22½ inches.

Sale.—Rotterdam, April 25, 1817, No. 128.

793e. A Battle.—In the style of Pieter van Laer.

Canvas, 29 inches by 45 inches.

Sales.—Michiel van Hooken and Theodor Hartsoecker, The Hague, May 1, 1742 (Hoet, ii. 54), No. 2 (56 florins).

(Probably) J. A. Snijers, Antwerp, April 27, 1818, No. 68 (66 florins).

793f. A Hand-to-Hand Encounter in a Battle.

Sale.—Bertrand, Paris, November 13, 1855, No. 186.

793g. Before the Battle.—A great force of cavalry and infantry are drawn up on a broad plain before the high walls of a fortified town. In the foreground an ensign mounting his horse looks back at a woman who is hushing an infant.

Signed ; canvas, 24 inches by 28½ inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 215.

793h. A Battle.

18 inches by 24 inches.

Sale.—L. H. Hicks and others, London, December 20, 1905, No. 93.

794. PEASANTS REPULSING PLUNDERERS. Sm. 246.—Soldiers have plundered a village in the middle distance. In front peasants are capturing them. An officer, half-naked, stands with his arms tied beside another prisoner. On the right a man has dressed himself in the officer's red uniform, which is too large for him ; another man laughs at the sight. In front a soldier is robbing a man lying on the ground. On the right stands the saddled piebald horse of the prisoner, in profile to the left. A corpse lies beneath it ; at the side is a dead horse. Beyond these are two more horses and a peasant. In the left foreground two soldiers take off an officer captive. A horseman with a pistol is attacked by a man with a sword. In the middle distance foot-soldiers fire at horsemen who gallop off. There are many other groups of combatants. [Pendant to 801.]

Signed on the left at foot with the full monogram ; canvas, 24 inches by 31 inches.

Sales.—Domburgh, The Hague, 1745 (1400 florins, with pendant).

G. van der Pot, Rotterdam, June 6, 1808, No. 142 (3625 florins,

J. M. Jorissen for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2708 (Sm. valued it in 1829 at £400).

795. THE HORRORS OF WAR.—In the centre the commander of a detachment of troops halts his chamois-coloured horse in profile to the left. His mounted trumpeter is at his side, facing the spectator. On the right an officer on a grey horse tries to pull up on to the saddle a woman whom a helmeted soldier lifts up to him. There are several groups of peasants, women, and soldiers. In the corner is a house; the furniture is being thrown out of window. To the left are captive peasants and soldiers carrying off loot. The distance is full of burning and ruined houses.

Signed with the monogram; panel, 19 inches by 25½ inches.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 69. Bürger wrongly identified it with Sm. 257, which is 796 below.

796. THE HORRORS OF WAR (or, Soldiers plundering a Town). Sm. 257 and Suppl. 187.—In the centre foreground is an officer on a grey horse. Beside him, to the right, another pulls on to his horse a woman whom a soldier has brought him. In front of him, to the right, are two kneeling prisoners and a soldier in armour. Farther to the right lies a dead man. A woman kneels weeping beside her husband's corpse, while a crying child stands beside her. In the middle distance are soldiers. In the left foreground a woman strikes another woman, and a soldier in armour treads on her. Near them is a horse, seen from the back, with the rider standing on its left. In the distance are burning houses; the furniture is being thrown out of the windows of the nearest house. Gloomy sky. "This picture is too brown in colour" (Sm.). [Compare the slightly larger and almost identical 795. Pendant to 600*h*.]

Signed with the monogram; panel, 17 inches by 24½ inches.

Sales.—C. Wittert van Valkenburg, Rotterdam, April 11, 1731 (Hoet, i. 368), No. 39 (1725 florins, with pendant).

Amsterdam, January 21, 1733 (Hoet, i. 376), No. 3 (1400 florins).

Amsterdam, April 2, 1734 (Hoet, i. 406), No. 1 (1330 florins).

In the collection of Madame Reuver, Delft; bought as a whole in 1750 by the Landgraf of Hessen Kassel.

In the Schloss Altstadt, Kassel; 1749 inventory, No. 571; 1783 inventory, No. 39.

Taken to Paris by the French, 1806.

In the Malmaison collection till 1816, when it was sold (for 10,000 francs).

In the Boursault collection, Paris, 1829 (Sm.); bought as a whole in 1838 by Arteria for Edmund Higginson.

Sales.—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846

(£483, bought in); and 1860 (£525, Bennett).

Schneider, Paris, April 10, 1876, No. 5.

E. Secrétan, Paris, July 13, 1889, No. 9.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 52.

In the collection of W. Horn, Vienna.

Sale.—A. Heller of Vienna, Paris, June 26, 1900, No. 16.

In the possession of the Paris dealer Ch. Sedelmeyer.

In the collection of E. Halot, Brussels.

797. TROOPERS FIGHTING WITH PEASANTS. Sm. 326; M. 39.—To the right is a burning village. In the centre the fight is proceeding. To the left a woman with a child in her arms and another at her side is fording a stream. In the right foreground a woman and child kneel weeping beside a dead man. [Compare 802.]

Signed on the right at foot with an indistinct monogram; canvas, 22 inches by 31 inches.

Engraved by Moyreau, No. 39, as "Pillage des Reîtres."

According to Sm. this was in the—

Sale.—Van Zwieten, The Hague, April 2, 1741 (Hoet, ii. 20), No. 121 or No. 127 in the original catalogue (350 florins, Van Olden).

But as this is mentioned in the catalogue of the Bicker van Zwieten collection, 1752 (Hoet, ii. 463), it cannot be identical with the Dresden picture. For this, according to the catalogue, was acquired through Le Leu in 1749 from the engraver Moyreau in Paris.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1464 (Sm. in 1829 valued it at £367 : 10s.).

798. A BATTLEFIELD; SOLDIERS PLUNDERING. Sm. Suppl. 127.—A village stands on a distant hill, at the foot of which a river flows to the left. In the foreground are troopers and foot-soldiers with prisoners. On the right is an officer on a grey horse; a poor woman kneels before him, imploring mercy for a captive man. The picture at first seems unauthentic; but closer examination shows that it is genuine though ruined. Sm. noted, in 1842, that "this picture has been so much exposed to the sun that the colours in many parts are decomposed and become so dark that portions of the picture are illegible."

Panel, 18 inches by 26½ inches.

In the collection of King James II. of England.

In the Hampton Court Palace gallery, 1898 catalogue, No. 687.

799. LOOTING A HOUSE.—A soldier stands in front, and is about to enter. Another soldier tries to catch a goose; others carry off pigs and sheep. In the centre are the commander and ensign, both mounted, amongst other horsemen. To the right are soldiers with prisoners followed by women and children. A picture of mediocre quality of the late period.

Signed on the right with the full monogram; panel, 14 inches by 16 inches.

In the Mannheim Museum, 1900 catalogue, No. 199.

800. THE MISERIES OF WAR; SWEDISH (?) SOLDIERS PLUNDERING A VILLAGE. Sm. 324 and Suppl. 121.—A hilly landscape, with a river. In the middle distance are the houses of a village and windmills on the hill-tops, for the most part in flames. In the foreground soldiers are maltreating peasants. A man with bound arms begs mercy of a man on a grey horse; near him is his wife with two children in her arms. Another man on his knees receives a kick from a soldier standing behind. A trumpeter, an ensign, and a trooper on horseback are behind this group. On the right a woman and child weep over a dead man. A soldier pulls a monk along by the ear. The cattle are driven together on the river-bank to the left. Peasants with their cattle are escaping across the river in boats, in the distance. "Finished throughout with extraordinary care" (Sm.). [Pendant to 755. Compare 802.]

Signed on the right at foot with the full monogram; canvas, 20 inches by 31 inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 507 (Sm. valued it in 1829 at £420, and in 1842 at £600).

801. THE MISERIES OF WAR; SOLDIERS PLUNDERING A TOWN. Sm. 486 and Suppl. 235.—A winding road leads from a burning town in the distance to the right foreground. Plundering horsemen drive cattle and prisoners forward in a long line. In the right foreground a man on a grey horse carries off a woman behind him. In the centre two women kneel, imploring mercy of the horsemen to the left of them, the foremost of whom is followed by two peasants. Near them, on the extreme left, a woman kneels weeping beside her dead husband. On the right lies a dead woman; behind her an officer and a woman tend a wounded man. A man fires a pistol; a mounted trumpeter sounds his trumpet. "This fine picture is clear in tone and highly finished" (Sm.). [Pendant to 794.]

Signed with the full monogram; canvas, 23 inches by 32 inches.

Mentioned by Waagen (iii. 208).

Exhibited at Leeds, 1868, No. 862; and at the Royal Academy Winter Exhibition, London, 1882, No. 229.

Sales.—Ferdinand, Count von Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 500), No. 64 (800 florins).

Domburgh, The Hague, 1745 (1400 florins, with pendant).

J. B. van Lancker, Antwerp, 1835, No. 128 (14,500 francs, bought in).

Lord Northwick, Thirlestane House, Cheltenham, May 12, 1838 (£808, bought in).

Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1509 (£1086: 15s., Farrer).

In the collection of Matthew Anderson, Jesmond Cottage, near Newcastle-on-Tyne, 1868.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 18.

802. SOLDIERS PLUNDERING A VILLAGE.—In the

centre foreground a man in a buff coat and red sash sits on a grey horse facing right. He aims a gun at a peasant who kneels on the right begging for his life. To the right, behind this man, a soldier runs after a woman with a child in her arms. A dead peasant lies in front. On the left is a stream, into which a fugitive plunges, followed by a horseman who fires his gun. Beyond, on a hill, is a burning village. In the right middle distance is a river valley. The same subject, with slight variations, as in the Dresden (797) and Munich (800) pictures.

Signed on the left at foot with the full monogram ; canvas, 22 inches by 20 inches.

Sales.—F. I. de Dufresne, Amsterdam, August 22, 1777, No. 222.

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 62 (480 florins, Boymans).

In the collection of F. J. O. Boymans, Utrecht, 1811 catalogue, A 98.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 349 (old No. 324).

802a. Freebooters.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 99), No. 6 (545 florins).

802b. Peasants overpowering Marauding Soldiers.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 99), No. 7 (410 florins).

802c. Plundering.—Full of figures.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 8 (920 florins).

802d. Plundering.

Sale.—The Hague, May 3, 1729 (Terw. 6), No. 52 (45 florins).

802e. Plundering.

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 344), No. 5 (59 florins).

802f. Peasants plundering Soldiers. [Pendant to 802g.]

23½ inches by 20 inches.

Sale.—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 357), No. 68 (1550 florins, with pendant).

802g. Soldiers plundering Peasants. [Pendant to 802f.]

23½ inches by 20 inches.

Sale.—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 357), No. 69 (1550 florins, with pendant).

802h. Identical with 796.

802i. Troopers plundering Peasants.

37½ inches by 31 inches.

Sale.—Ewout van Dishock, The Hague, June 9, 1745 (Hoet, ii. 169), No. 14 (1400 florins, with 802j).

802j. Peasants plundering Defeated Troopers.

24½ inches by 26 inches.

Sale.—Ewout van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 169), No. 15 (1400 florins, with 802i).

803. Plundering.—In the foreground soldiers maltreat the inhabitants of a village which is burning in the distance.

Panel, 22 inches by 30 inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 461); it was not among the pictures which passed to the Rijksmuseum in 1809.

804. Soldiers overpowering Peasants in a Burning Village.—Many figures on horseback and on foot. [Pendant to 805.]

Canvas, 29 inches by 31 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 44); in his store-room catalogue of December 1754, No. 353; according to that it was sold, February 26, 1754, to G. Hoet for Cubbeling (2362 florins 10, with pendant).

805. Peasants overpowering Soldiers. [Pendant to 804.]

Canvas, 29 inches by 31 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 447); in his store-room catalogue of December 1754, No. 354; according to that it was sold, February 26, 1754, to G. Hoet for Cubbeling (2362 florins 10, with pendant).

805a. Plundering.

Panel, 17½ inches by 22 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 125.

Sale.—Prince de Rubempré, Brussels, April 11, 1765, No. 88.

806. The Plundering of a Village. Sm. 80.—In the foreground some peasants are led bound. Farther left are others. Three of them in a river defend themselves against attacking soldiers. A house is on fire in the village. [Pendant to 1096.]

Canvas, 43 inches by 26½ inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 273 (3000 florins, with pendant, Ph. van der Schley).

807. Soldiers burning and sacking a Village. Sm. 86.—In the foreground numerous troopers lead peasants away captive. Women and children plead for mercy. The soldiers rob and loot the houses.

Canvas, 25 inches by 30 inches.

In the Braamcamp collection, 1752 (Hoet, ii. 510).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 278 (2200 florins, P. Yver).

807a. Soldiers plundering.—In a landscape is a hill where peasants are driving away cattle. In the foreground are a horseman and a soldier gagging a peasant. [Possibly identical with 807c.]

Panel, 12 inches by 14 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 309 (120 florins).

807b. A Prisoner brought before Soldiers.

Canvas, 9 inches by 11 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 85.

807c. Soldiers robbing Peasants of their Cattle.—In the foreground a peasant is being bound as he lies. Another is threatened with a pistol. Of the early period in the style of Pieter van Laer. [Possibly identical with 807a.]

Panel, 11½ inches by 14½ inches.

Sale.—T. T. Cremer, Rotterdam, April 16, 1816, No. 131*, (210 florins).

808. Troopers plundering a Village. Sm. 402.—Four troopers pursue peasant. The two foremost fire their pistols; two men lie dead in front. On the left a marauder on foot holds a peasant by the hair and is about to strike him; a poor woman with a child in her arms begs for mercy.

Panel, 20 inches by 24 inches.

Engraved by Basan as "Cavaliers en Maraude"; and by Wachsmuth in the Prousteau collection.

In the Prousteau collection.

Sale.—Directors of the Amsterdam Museum, Amsterdam, August 4, 1828, No. 161 (2580 florins, Spiess).

809. Soldiers reposing in a Church. Sm. 439.—On the right is a party of six soldiers round a fire. Two lie asleep on their baggage. A third stands with a pipe in his hand. A fourth unharnesses a piebald horse; behind it a bay horse is lying down and a roan horse is standing up. Beyond these are two other horses, on one of which sits a rider. In the background a party brings in a prisoner.

Panel, 12 inches by 17 inches.

In the possession of the London dealers Woodburn, London, 1829 (Sm.).

Sale.—Comte de Morny, London, 1848 (£68).

810. Plundering the Peasants.—In the foreground of a landscape with rocks at the back is a group of three Spanish troopers, one of whom rides a grey horse. A woman and others beg for mercy. A murdered man lies on the ground.

Signed on the left with the monogram; panel, 23 inches by 18½ inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 244.

810a. The Horrors of War.

Sale.—London, 1865 (£115:10s., Anthony).

811. Soldiers pillaging Peasants after a Battle. Sm. Suppl. 96.—On a hill to the left a village is in flames; the inhabitants with their cattle are fleeing. In front are three horsemen and many foot-soldiers with prisoners. A soldier is pulling the clothes off a woman. Two women and a child implore mercy of an officer on a bright bay horse. Near him a trumpeter blows his trumpet; a man on a grey horse, with

the help of a comrade, pulls a woman up beside him. Farther back are two prisoners with their arms bound. In the distance is a burning wind-mill. "This skilful work of art was painted in the master's middle time" (Sm.).

Panel, 21 inches by 28 inches.

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1842 (Sm.); the collection was bought as a whole, 1842, by Thomas Baring, H. B. Mildmay, and Lord Overstone.

Given by T. Baring in exchange to Sm., 1847; sold by Sm. to Gillott.

Sale.—Grant, London, 1881 (£283 : 10s., Lesser).

811a. Soldiers looting.—A group of four troopers halt in the open, and listen to the complaints of a peasant couple whose cattle are being driven off by a troop of horsemen.

Canvas, 13 inches by 16½ inches.

Sale.—Anrep-Elmpt, Cologne, June 5, 1893, No. 108.

811b. Soldiers with Prisoners.

19 inches by 28 inches.

Sale.—Duke of Cambridge, London, June 11, 1904, No. 38.

811c. Soldiers plundering a Village.—[Pendant to 779f.]

12½ inches by 15 inches.

Sale.—T. Statter, London, June 19, 1905 (No. 154).

812. CAVALRY ARRIVING WITH PRISONERS. Sm. Suppl. 227.—A troop of cavalry bring prisoners before the walls of a fortress on the right; some are on foot, marching before or behind a man on a grey horse with two flags; others, wounded, are in a waggon. In the distance is a river landscape.

Signed on the right at foot with the full monogram; panel, 17½ inches by 16 inches.

In the chief Kassel inventory of 1749, No. 48; in the 1783 inventory, No. 65.

In the Louvre, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 353 (old No. 326).

813. SOLDIERS HALTING, WITH A CAPTIVE PEASANT.—In the foreground halt three cavalry officers. Two, mounted, are seen in a three-quarter view from the front. The third has dismounted from his piebald horse, which stands on the right behind him in profile to the left; he turns to the left where a soldier brings in a peasant prisoner. To the left, nearer the front, a horseman is seen from the back. On the right soldiers sit playing cards; others are seen indistinctly behind them, near a wood on the right. In the left middle distance a horseman in profile to the right halts on a hill-top, and is seen in relief against the sky. This picture is hung so high as to be almost invisible.

Panel, 14 inches by 19 inches.

In the Louvre, Paris, 1902 catalogue, No. 2632.

814. Two Marauders Captured.—In a landscape. [Pendant to 189a.]

Engraved.

Sales.—London, 1782 (£36 : 15s.).

C. Armstrong, London, 1783 (£33 : 1 : 6).

815. Military with Prisoners. Sm. Suppl. 80.—An open sandy landscape. In front dismounted cavalry guard their prisoners, while their horses graze near trees. On the right a cart and horse descend a hilly road.

Signed and dated 1647 ; canvas, 26 inches by 39 inches.

Sales.—Lord Stowell, London, June 17, 1836 (£215 : 5s.).

Joseph Marsland, London, June 6, 1840 (£309 : 15s.).

816. A Spy taken Prisoner. Sm. 436.—In the left foreground are ten troopers with an officer on a bay horse. He looks at a spy, who stands carrying a basket of eggs on his arm and holds his right hand on his breast. Behind him stands a soldier ; beside him is a horseman seen from the back. Behind the officer a man in a buff coat stands holding the bridle of a grey horse. To the right is a similar scene ; soldiers laugh at a captive peasant who kneels imploring mercy. The other soldiers are playing cards, smoking, or cleaning their weapons. Beyond are trees and bushes and a distant view. "A picture of first-rate excellence" (Sm.).

Canvas, 22½ inches by 30 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 449.

Sales.—Le Brun, Paris, April 11, 1791 (7301 francs).

Séréville, Paris, January 21, 1812 (12,020 francs).

Comte de Perregaux, Paris, December 8, 1841, No. 40 (35,100 francs) ; it was in this collection in 1829 (Sm.).

816a. A Spy held by a Soldier.

In the Von Bartels collection, Berlin, 1863 (Parthey, ii. 801).

816b. The Spy.—A group of horsemen in bivouac. On the left a countryman is brought in as a spy.

Canvas.

In the Rinecker collection, Würzburg, 1863 (Parthey, ii. 801).

817. TWO CAVALIERS FIGHTING A DUEL. Sm. 511.—In a meadow two horsemen are firing at each other : one man on a bay horse is seen partly from the back ; the other man on a grey horse is seen partly from the front. The seconds are posted in the right foreground and the left middle distance. Beyond are a village and hills.

Signed on the left at foot with the monogram ; panel, 13½ inches by 16 inches.

Purchased from the Crozat collection, Paris, 1751.

In the Dresden inventory of 1754 (ii. 415).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1456.

817a. Cavaliers fighting a Duel.—In a landscape, a duel between two horsemen with their swords. In the distance are other figures.

Canvas, 24 inches by 30 inches.

Sale.—Widow of P. J. van Oosthuysen van Rijsenburg, born M. de Jongh, The Hague, October 18, 1847, No. 249.

818. SOLDIERS HALTING ON THE MARCH. Sm. 509. —In the centre foreground is a road; to the left are dunes; to the right is a clump of trees. On the left soldiers play cards; others lie asleep. On the right horses are tied up; one, without a saddle, lies in the centre foreground. [Compare 827*a*.]

Signed with the full monogram; canvas, 20 inches by 25 inches.

Purchased by Le Leu in Paris, 1749.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1448.

819. LANDSCAPE WITH A SOLDIER RESTING AND AN OFFICER.—In front of a cottage with a high thatched roof a soldier lies, with his back to the spectator. He converses with an officer in grey with a blue sash who stands in front of him. On the right is a dog. On the extreme right is a view of the hilly distance. The high lights are very thickly painted, especially in the officer's face. The picture reminds one of Dirk Stoop, but is a good and genuine Ph. Wouwerman. The chief group agrees exactly with that of the Dulwich College picture (425).

Sales.—(Probably) Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 322), No. 129 (10 florins 10)—said to measure 16 inches by 14 inches.

Borwater, The Hague, July 20, 1758 (Terw. 153), No. 9 (32 florins).

In the Wolff-Ebenrod collection, Ebenrod.

820. SOLDIERS ON THE MARCH. Sm. 204; M. 44.—A view on the Rhine, whose lofty cliffs on the right are crowned by a house with a water-mill beside it. On a road winding around the foot of the cliff are cavalry escorting artillery and baggage-waggon. Beside a low house in front soldiers' wives nurse their children. Near them halt three troopers, one of whom has dismounted. A fourth man, a trumpeter, waters his horse in the river, near a woman with a pail and two boys bathing. "This *chef-d'œuvre* was painted in the artist's latter and most esteemed time; every part is finished with the most elaborate care, and its general tone inclines to a silver grey, remarkably clear throughout." (Sm.).

Panel, 25 inches by 33 inches.

Mentioned by Descamps; by Buchanan, *Memoirs of Painting*, ii. 345; by Waagen (ii. 109); and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 162, 243.

Exhibited at the British Institution, London, 1819.

Engraved by Moyreau, No. 44, as "Le Défilé d'Équipages"; also known as "La Ferme au Colombier."

In the D'Argenville collection, according to Descamps.

Sales.—Choiseul-Praslin, Paris, February 18, 1793 (37,500 francs, Dauchet).

Duc de Praslin, Paris, 1808 (20,100 francs).

Prince de Talleyrand, Paris, July 7, 1817, No. 44; the collection was sold before the day of sale to W. Buchanan, the London dealer.

In the collection of John Webb.

In the collection of Alexander Baring, 1829 (he had paid £1260 for it—Sm. valued it at £1575).

In the collection of Lord Ashburton, The Grange; sold as a whole, in 1907, to the London dealers Thomas Agnew and Sons.

In the possession of the London dealers Thomas Agnew and Sons.

821. SOLDIERS ON THE MARCH. Sm. 27; M. 69.—Through a hilly country infantry and artillery march, followed by cavalry. The commander, on a prancing grey horse, is in the left foreground, giving orders to a halberdier who stands bareheaded before him. Near him is a mounted ensign. In good preservation. "These pictures (this and 194) are of excellent quality, being the production of the artist in his second manner" (Sm.). [Pendant to 194 and to 876. Compare 831.]

Signed with the monogram; panel, 13½ inches by 18½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 149.

Engraved by Moyreau, No. 69, as "Marche d'Armée."

In description and size it agrees with 831, but cannot be identical with it.

In the collection of the Prince de Carignan, 1738.

Sales.—Gaignat, Paris, December 1768 (4600 francs, with pendant 876).

Marquis de Brunoy, Paris, December 2, 1776 (6600 francs, with pendant 194, Dubois).

Beaujon, Paris, April 25, 1787 (4850 francs).

Solirène, Paris, March 12, 1812 (6000 francs, separately).

In the Valedau collection, Paris, 1829 (Sm., who valued it at £315).

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 803.

822. SOLDIERS HALTING ON THE MARCH. Sm. 79.—Soldiers, with artillery and baggage-waggons, march through an open river-landscape. In the foreground are three cavalymen. The man in the centre, facing the spectator, appears to be an officer of high rank. To the right of him a man seen from the back in a three-quarter view rides down the river-bank. In the left an ensign is mounting his horse. Farther left a mounted man blows a trumpet. [Pendant to 74.]

Signed with the monogram; panel, 13 inches by 18½ inches.

Engraved by Beaumont, No. 5, as "Le Défilé de Cavalerie."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 165.

Exhibited by the Paris dealer Ch. Sedelmeyer, Paris, 1901, No. 209.

In the Barez collection.

Sales.—La Live de Jully, Paris, March 1770 (4001 francs, with pendant, Donjeu).

Morelle, Paris, 1776 (7811 francs, with pendant).

Dubois, Paris, March 31, 1784 (7000 francs, with pendant).

Mrs. Bentley, London, June 28, 1879 (£236 : 5s.)

John Pritchard, London, 1879 (£236, Lesser).

Lesser, London, May 27, 1882 (£157 : 10s., Corbett).

Arthur Seymour, London, July 1896, No. 79 (£372, M. Colnaghi).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 47.

In the possession of John W. Gates, New York.

823. CAVALRY HALTING ON A RIVER-BANK.—On

the edge of a wood beside a river to the left a detachment of cavalry halt. In the centre are four horsemen. One aims a pistol at a bird; another loads a pistol; the third has dismounted. In the left background is a group of soldiers, some seated, others lying under a tree and playing cards. Two of their comrades rest in front near a brook flowing from a rock. To the right, farther away, is a sentry. An early work in spite of the full monogram; in a finely modulated brownish tone.

Signed on the left at foot with the full monogram; panel, $18\frac{1}{2}$ inches by 25 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1025.

824. SOLDIERS ON THE MARCH.—A hilly landscape with trees and a ruined bridge. In the centre are three armed riders; one of them carries a banner and another waters his horse at the river. Behind them a man, sitting on the horse, drives a baggage-waggon. Near him is a sutler's wife with a child and a dog. To the right are other figures. [Most probably identical with 833.]

Signed; canvas, $20\frac{1}{2}$ inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 220.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

824a. A Detachment of Soldiers.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 204), No. 3 (155 florins).

825. Halt on the March.—In the foreground two officers and a woman warm themselves at a fire. Near them a trooper holds a saddled piebald horse. A cripple asks an alms. Behind is a baggage-waggon. Beyond is a hill with soldiers reposing, and tents.

Panel, $10\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—L. de Moni, Leyden, April 13, 1772, No. 122 (150 florins, De Rooij).

825a. Soldiers reposing.—In the centre foreground of a hilly landscape troopers and soldiers are reposing. To the left stands a trooper beside two horses; to the right are three horses near trees. In the middle distance are horses and a waggon descending a hill.

Canvas, $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—J. M. Quinkhart, Amsterdam, March 15, 1773, No. 29 (35 florins).

825b. Soldiers halting on the Road.—In the foreground of a hilly landscape three troopers lie playing dice; one stands by looking on. To the right beside a tree-trunk are saddled pack-horses and figures. Farther back come a horseman and a soldier with a gun; behind them a laden horse and cart come through a defile. An old castle stands amid trees on a hill. [Possibly identical with 828.]

Panel, $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Amsterdam, August 10, 1785, No. 370.

826. Soldiers halting on the Road. Sm. 152.—In the right foreground three horses are tied to trees; one is kicking. Near them are other horses with their riders. A horse and cart are on a hill. In the centre eleven soldiers halt. To the right are two horses; one of the riders put his cloak on. In the distance are a sunlit town, windmills, villages, bushes, and hills.

Canvas, 27 inches by $38\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 460.

Sales.—Abbé de Gévigney, Paris, December 1, 1779 (2401 francs).

Chevalier Lambert et Du Porail, Paris, March 27, 1787 (4000 francs).

827. Soldiers halting.—Eighteen figures. [Pendant to 562.]

Copper, 7 inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 162-63.

In the collection of Randon de Boisset.

Sale.—Choiseul-Praslin, Paris, February 18, 1793 (12,000 francs, with pendant, Constantin).

827a. Soldiers halting on the March.—On a sandy hill with tall trees near a river are soldiers with their horses. Some sit playing cards; others sleep. [Compare 818.]

Panel, 19 inches by 24 inches.

It resembles very closely in description and size the Dresden picture (818), but is not on canvas.

Sale.—J. Danser Nijman, August 16, 1797, No. 304 (238 florins).

827b. Two Soldiers resting.—In front of a house are two soldiers, one standing, the other lying down, with a dog. A distant landscape.

Panel, 15 inches by 21 inches.

Sale.—Amsterdam, April 17, 1809, No. 110 (47 florins, Gruyter).

828. Soldiers halting on the March. Sm. 275.—In a hilly landscape soldiers are playing dice while others look on. Near a tree are four horses. One of them is a grey. A man sits on a black horse. Another man holds a bay horse. In the middle distance are a baggage-waggon and a horseman. In the style of Pieter van Laer. [Possibly identical with 825b.]

Panel, $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 56 (1810 francs).

828a and b. Soldiers on the March.—Two pendants.

Panel.

Sale.—Laurent Leyssens, Antwerp, August 27, 1817, No. 82.

829. The March of an Army. Sm. 76.—An open landscape with a castle on a hill to the left. In the foreground are cavalry on the march, preceded by their commander on a prancing piebald horse and two trumpeters. The rear of baggage-waggons with women extends round

the hill. In the extreme left foreground two troopers water their horses at a stream. "This capital picture, which is painted in the artist's second manner, is singularly rich in the display of that noble animal the horse, which is exhibited in every variety of action; it is also of the choicest beauty for its excellent finishing" (Sm.). [Possibly identical with 33 and with 1162.]

Canvas, 32 inches by 41 inches.

Sales.—J. Caudri, Amsterdam, September 6, 1809, No. 84 (2225 florins, Spaan).

H. Muilman, Amsterdam, April 12, 1813, No. 184.

In the collection of Alexander Baring, The Grange, 1829 (Sm., who valued it at £630).

829a. Soldiers, Horse and Foot.—They converse in the foreground of a landscape.

Canvas, 19 inches by 21½ inches.

Sale.—W. J. Schellinck and others, Rotterdam, April 24, 1834, No. 76 (200 florins, Jonckers).

830. An Army defiling through a Hilly Country. Sm. 466 and Suppl. 223.—In the right foreground is a cart with two horses, on one of which the driver sits sideways; a woman sits on the baggage. Beside the cart is a mounted officer and a soldier on foot; a beggar with a wooden leg is at the horses' heads. At the side are some troopers forming the advance guard of an army which defiles across the picture, crossing a river on the left and winding round a distant hill.

Panel, about 12 inches by 18 inches.

Sales.—Marquis de Marialva, Paris, 1824 (1500 francs).

Pizzetta, London, April 15, 1825 (£81:18s., Hume—who soon after sold it for £262:10s.).

Pennell, London, 1835 (£87:3s.).

831. The March of an Army. Sm. Suppl. 11.—A bare open landscape divided obliquely by a river valley. Among troops in the foreground an officer on a piebald horse speaks to a halberdier standing at the horse's head. Towards the centre are a woman with a child on her back and a man with a gun. In the centre is a cart with a cask of liquor; a sutler is serving drink to a woman, a boy, and a trumpeter. A man, his wife, and a child rest on the ground near them. A body of cavalry comes down a hill in the middle distance; beyond them, a large force with artillery and waggons ascends a hill. "An admirable work in the master's second manner." [The description and size agree with 821, but the pictures cannot be identical.]

Panel, 14 inches by 18 inches.

Sale.—Earl of Liverpool, London, March 29, 1829 (£189, Sm.).

In the collection of David Bevan, London, 1842 (Sm.).

831a. A Cavalry Detachment.—Officers in red fur-trimmed uniform.

25 inches by 19 inches.

Sale.—Montcalm, London, 1849 (£115:10s., Fuller).

831b. An Army on the March.

Sale.—W. Theobald, London, May 10, 1851 (£210, Nieuwenhuys).

831c. An Army on the March.—On rising ground near a stream. A woman with a child.

Sale.—Viscount Middleton, London, July 31, 1851 (£250, Nieuwenhuys).

832. The March of an Army. Sm. Suppl. 82.—To the left, on a river-bank in a hilly landscape, the vanguard of an army halts. It is composed chiefly of cavalry officers. Among them are two trumpeters. One, on a prancing white horse in profile, blows his trumpet; another, on a dark-brown horse facing the spectator, raises the trumpet to his mouth. Close to these is a general on a bay horse. On the river-bank are three troopers, one having a woman up behind him. Near them are two men and a woman on foot; one of the men stoops to drink at the stream. From the right comes a baggage-waggon with four horses, escorted by troops. Beyond is the rest of the army; the rear passes a rustic bridge in the far distance. A fine warm evening. A "beautiful little picture" (Sm.).

Panel, 14 inches by 16½ inches.

Said to have been in the Escorial.

Sold by Prince Louis Napoleon Bonaparte to Pennell, 1840 (for £350).

In the possession of the London dealer Gritten for sale, 1842 (Sm.).

Sale.—Th. Patureau, Paris, April 20, 1857, No. 45.

832a. Soldiers resting in a Landscape.—Three horses are tied to a tree. A man on a cart.

Sale.—Scarisbrick, London, May 1861 (£273, Pearce).

832b. An Army on the March.—In the foreground is a waggon full of wounded.

Sale.—Sir F. Roe, London, May 25, 1867 (£336, Rutley).

833. Soldiers on the March watering their Horses (or, Le Porte-drapeau). Sm. 242.—In the foreground of a hilly landscape are two officers, one on a grey horse, the other with a standard on a bay horse. To the left a rider waters a bay horse. Farther away a trooper takes up water in his hand; near him a dog is drinking. To the right is a countrywoman with her apron full of carrots and a basket on her arm; a boy and a dog are on either side of her. A man rides a horse which draws a cart across an old stone bridge to the left. In the middle distance are two mounted officers. Farther away are four other figures and a dog in a fine landscape with a river and high hills. Very light in tone. [Probably identical with 824.]

Signed—according to Waagen; canvas, 19½ inches by 25 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 222; and by Waagen (ii. 255).

Exhibited at the British Institution, London, 1824.

Sales.—J. van der Mark, Amsterdam, August 25, 1773, No. 369 (1020 florins, Van Leyden).

Van Leyden, Paris, September 10, 1804 (4800 francs, Paillet).

London, 1810 (£393 : 15s.).

In the collection of Colonel Hugh Baillie, London, 1829 (Sm.).

In the collection of F. Heusch, London, 1854 (Waagen).

Sale.—Richard Foster of Clewer Manor, London, June 3, 1876 (£1062 : 10s., Samuels).

833aa. Soldiers on the March.—One man in front has dismounted to converse with a young woman in yellow who nurses her child. In the middle distance two troopers, a woman, and a soldier with a gun, preceded by a pack-mule, cross a stream. Farther back, peasants surround an officer who is drinking at a sutler's tent. To the left are shattered trees. In the distance are hills.

Signed with the monogram ; panel, 16½ inches by 12½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 566.

833a. A March-Past of Cavalry.

Panel, 12 inches by 17 inches.

Sale.—London, 1882 (£157 : 10s., Wertheimer).

834. AN ARMY ON THE MARCH.—A rich composition not very well carried out. Of the middle period.

Signed on the left at foot with the full monogram ; 14 inches by 18½ inches.

Sale.—Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 16 (5000 florins).

835. AN ARMY ON THE MARCH.—With baggage-waggons, approaching a river-bank. Farther back a waggon is in the water. Hilly distance. A good picture. [Possibly identical with 832.]

13½ inches by 18 inches.

Sale.—Miéville, London, April 29, 1899, No. 92 (£399).

836. A CAMP (or, A Horse Fair). Sm. Suppl. 74.—To the left, in front of tents, is a man in blue on a piebald horse facing right. To the left, beside him, another man on a greyish-brown spotted horse faces the spectator ; two bay horses stand in shadow farther left. In the centre foreground is a soldier in a yellow coat with a red scarf, with his back to the spectator ; to the right is a little boy holding a red cloak, with a dog. Behind him, a dark bay horse is led past ; a man standing on the right looks at it. In the right middle distance a cavalier on a grey horse rides past a lady and gentleman into the left background, where the camp is pitched. Misty distance. "An excellent example" (Sm.).

Panel, 16½ inches by 19½ inches.

Purchased from A. Brondgeest in 1834.

In the Van der Hoop collection, Amsterdam, 1842 (Sm.).

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 2718.

837. A CAMP (or, A Horse Fair). Sm. 504 and Suppl. 245.—

Tents are pitched in an open plain near a village. To the left is a sandy road, enlivened with horsemen, horses, and people right away into the distance. In a river to the right are people in boats, a grey horse drinking, and two boys wading. In the centre foreground a man on a grey horse speaks to a man in a red cloak standing beside a bay horse.

Signed on the left at foot with the full monogram; panel, $12\frac{1}{2}$ inches by 16 inches.

In the Dresden inventory of 1722, A 401.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1419 (Sm. valued it in 1842 at £300).

838. A CAMP BY A RIVER. Sm. 15; M. 19.—To the left is a river with many vessels at the foot of a steep fortified hill. A camp spreads to this hill and fills also the foreground on the nearer side of the river. Here is a crowd of horsemen and foot-soldiers. Two men ride their horses into the river. A horse kicking out knocks a boy down. To the right are a man on a grey horse in profile to the left, and a group of drummers playing dice. Farther back on a low hill are trees; to the right is part of an old church, cut off by the frame. In the distance is the river-valley. A "very capital picture" (Sm.). [Pendant to 620.]

Signed on the right at foot with the full monogram; canvas, $28\frac{1}{2}$ inches by 51 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 3.

Engraved by Moyreau, No. 19, as "Quartier-Général de l'Armée Hollandoise."

Sal.—Comtesse de Verrue, Paris, March 27, 1737, probably No. 24 (5036 francs, with pendant).

Purchased from the Carignan collection, Paris, by De Brais, 1743, for Dresden—see note to 620.

In Guarienti's inventory (before 1753), No. 1568.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1450 (Sm. valued it in 1829 at £1050).

839. A CAMP.

In the Schloss, Woerlitz, in the so-called concert-room, 1883 catalogue, No. 1027.

839a. Tents with Horsemen.

Sal.—Amsterdam, March 6, 1708 (Hoet, i. 111), No. 12 (205 florins).

839b. An Encampment with Cavalry. Sm. 59.

Panel, $13\frac{1}{2}$ inches by 15 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 447); in his store-room catalogue of December 1754, No. 344; he had bought it from Jan Block of Ghent (for 475 florins).

Sal.—Willem Lormier, The Hague, July 4, 1763, No. 330 (1000 florins).

839c. A Camp.—With horses and figures.

Sal.—Leyden, June 15, 1764 (Terw. 369), No. 3 (405 florins).

839d. **A Camp.**—With fine horses.

Panel, 21 inches by 24 inches.

Sale.—Jacoba Keiser, widow of N. H. Domis, Alkmaar, June 2, 1766 (Terw. 537), No 11 (51 florins).

839e. **A Camp Officer.**

22 inches by 27 inches.

Sale.—Greenwood, London, 1774 (£12 : 2 : 6, Ryland).

839f. **A Camp.**

Mentioned by Buchanan, *Memoirs of Painting*, ii. 68.

In the collection of Robit and others, 1801-2, Bryan's catalogue, No. 52.

839g. **A Camp.**

Mentioned by Buchanan, *Memoirs of Painting*, ii. 72.

In the collection of Robit and others, 1801-2, Bryan's catalogue, No. 160.

839h. **A Camp Scene.**

From the Choiseul collection.

Sale.—Lord Halifax, London, 1808 (£119 : 14s., Montolieu).

840. **An Encampment.** Sm. 254.—With cavalry. A beggar asks an alms.

Sale.—Walsh Porter, London, 1810 (£315, Webster).

840a. **An Encampment.** Sm. 313.—With numerous horsemen and other figures. Rather brown and dark.

In the Delaserre collection, 1826.

841. **An Encampment.** Sm. Suppl. 238.—In an open sandy landscape. The chief group includes about thirteen figures and seven horses in front of two tents. A man in blue on a piebald horse is seen in profile. Behind him is an officer on a sorrel horse, facing the spectator. At the side two unharnessed horses are tied up with halters. In the centre foreground are an officer in a buff coat, seen from the back, and a boy playing with a dog. Beyond these, two men examine a chestnut horse. On the right a lady and gentleman go towards a man on a grey horse. There are various other groups of figures and horses. To these "the overcast sky gives a sombre hue" (Sm.).

Panel, 16 inches by 19½ inches.

In the collection of Prince Ranouffsky.

In the possession of the dealer Arteria of Mannheim, 1834 (priced at £400).

841a. **A View of a Village.**—In the foreground is a camp with figures and horses.

Panel, 12½ inches by 17 inches.

Sale.—Pfeiffer and Dupré, Amsterdam, April 11, 1836, No. 154 (112 florins, Brondgeest).

841b. A Camp Scene.

Given by the Earl of Pembroke to William Chiffinch.

Sale.—G. T. Braine, London, 1857 (£157 : 10s., Bostock).

841c. A Camp of Horse and Foot.

In the collection of Dr. Motz, Bremen, 1863 (Parthey, ii. 801).

841d. A Camp Incident.

Panel, 16 inches by 18 inches.

In the Breslau Town Hall, 1863 (Parthey, ii. 801).

841e. A Camp.

Canvas, 14½ inches by 23½ inches.

Sale.—Boyman, Utrecht, August 31, 1811, No. C 109.

In the Boyman Museum, Rotterdam; catalogued in 1849 as by Pieter Wouwerman; burnt in the fire of 1864.

841f. A Camp.—In a plain bounded by high hills an army is encamped in large and small detachments. In the right foreground are an officer on a grey horse riding with soldiers, a sutler-woman, and other troopers.

Canvas, 20 inches by 26 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 157.

841g. A Camp Scene.

19½ inches by 23½ inches.

Sale.—London, February 6, 1897, No. 96.

841h. A Camp.—To the right is a row of tents, in front of which a general reviews his troops. The reproduction suggests that the picture is by another hand.

13 inches by 16 inches.

Sale.—Urban and others, Frankfurt-on-Main, March 15, 1900, No. 48.

841i. A Camp Scene.—With soldiers and horses.

Panel, 15 inches by 21 inches.

Sale.—London, June 1, 1900, No. 21.

842. A CAMP SCENE.—Unimportant.

9 inches by 11½ inches.

Sale.—W. Baines and others, London, March 8, 1902, No. 149 (£22 : 10s.).

842a. A Camp Scene.—With troopers and horses.

26 inches by 45 inches.

Sales.—London, February 24, 1902, No. 22.

(Possibly) London, January 24, 1903, No. 120.

843. BEFORE THE SUTLER'S TENT. Sm. 463.—In front of two tents on the right a soldier on a bay horse, with his back to the spectator, holds a large jug in his right hand. To the right of

him, near the edge of the frame, a young woman pushes a cask forward. To the left of him another soldier stands smoking to the right of a manger; he faces the spectator. Between them, farther back, a soldier, seen from the back, sits conversing with a girl. Behind him is a mounted trumpeter, seen in full face. In the centre a saddled grey horse stands in profile to the right at the manger; the sunlight falls on its back. On the left soldiers divert themselves. To the music of a kettle-drum and a flute a couple are dancing, while three soldiers lie watching them. "Painted in the artist's second manner" (Sm.).

Signed on the left at foot with the full monogram; panel, $14\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Engraved by Visscher, by Le Bas and by G. Texier as a pendant to 859 in the Lebrun Gallery.

In the possession of J. B. P. Lebrun, Paris, 1792.

Sold privately by Sm. (£210).

Sale.—London, 1825 (£157:10s., Emmerson).

Purchased in Amsterdam, 1826.

In the collection of L. Dupper, bequeathed to the Rijksmuseum, 1870.

In the Rijksmuseum, Amsterdam, Dupper bequest, 1907 catalogue, No. 2709.

844. HORSE-SOLDIERS BEFORE A SUTLER'S TENT. Sm. 62, 373, and Suppl. 263.—In front of a sutler's tent on the left a trumpeter on a grey horse halts with his back to the spectator; the horse is grazing. He converses with the sutler's girl, whom his dismounted comrade is caressing. On the right a third man sits on a dun horse in profile to the left, holding his plumed hat. In front is a dog. In the middle distance a woman with two children on horseback and a mounted man ride away. An "excellent picture" (Sm.).

Signed with the monogram; panel, 14 inches by 16 inches.

Engraved by Visscher.

In the collection of Queen Elizabeth Farnese (1692-1766), wife of Philip V. of Spain; her arms are on the back.

In the Lormier collection, The Hague, 1752 (Hoet, ii. 447); it was in his store-room catalogue, December 1754, No. 347; he had bought it from Jaques de Roore (for 330 florins).

Sales.—Willem Lormier, The Hague, July 4, 1763, No. 333 (1000 florins).

George Morant, London, 1832 (£136:10s.); it was in his collection in 1829 (Sm., who then valued it at £315).

In the collection of Henry Bevan, London, 1842 (Sm.).

Sale.—Sir Edward J. Dean Paul, London, 1896.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 51.

In the collection of E. Arnold, Berlin.

845. AT THE SUTLER'S BOOTH. Sm. Suppl. 48.—Three soldiers are resting at a sutler's tent on the left. One, a trumpeter, sits on his roan horse, holding a trumpet in his right hand and a jug in his left. The two others have dismounted. One, seated on the left with his back to the spectator, embraces a girl; his grey horse stands in the centre, in profile to the left. The third man stands beside his horse behind the

grey. On the right, farther back, a fourth man is mounting his horse. In the right middle distance are other horsemen.

Signed on the left at foot with the full monogram ; panel, 14 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 129 ; and at Berlin, 1906, No. 153.

In the collection of Thomas Walker.

In the collection of William Lloyd, 1842 (Sm.).

In the collection of Colonel W. A. Hankey, Beaulieu, Hastings, 1885.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1889, No. 65.

In the collection of Carl von Hollitscher, Berlin.

846. SOLDIERS HALTING AT A SUTLER'S BOOTH.

Sm. 366 and Suppl. 161.—In front of a large sutler's booth erected close behind an almost leafless tree, an officer on a grey horse has halted and takes a glass of wine from a young woman. Beside her to the right another horseman blows his horn. In front of him a third man, dismounted, adjusts the saddle of his horse, which stands with its head turned away. In the centre foreground a soldier in armour with a helmet stands conversing with a countrywoman. To the left soldiers are lying or sitting. Four boys are bathing in a river to the left ; a laden ferry-boat crosses in the middle distance ; peasants are waiting for it on the nearer bank. Beyond the river are hills with Italian buildings.

Signed with the monogram ; canvas, 22½ inches by 28 inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 71 ; it was there in 1827.

847. TROOPERS AT A SUTLER'S BOOTH. Sm. 141.—

Among them is a wounded trumpeter. [Pendant to 296. Compare 889.] Signed ; panel, 14 inches by 12 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 395.

Exhibited at Leeds, 1868, No. 586.

Sale.—Thélusson, Paris, December 1, 1777 (3800 francs, with pendant).

In the collection of the Duke of Devonshire, Chatsworth.

848. AT THE SUTLER'S BOOTH.—Several persons halt under a tent in front of a house. Before the tent a mounted trumpeter converses with a man who stands near, holding a glass. On a hill to the left is a castle tower.

Signed with the full monogram ; panel, 12½ inches by 14½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 97.

In the collection of Lewis Fry, Clifton, Bristol.

849. THE TRUMPETER SOUNDING A CALL BEFORE A SUTLER'S BOOTH. Sm. 514.—

The booth is under a tree on the left. In front of it are a trumpeter on a grey horse, sounding his trumpet, a trooper holding a jug, and a soldier mounting a piebald horse. In front, a woman nurses her child beside a woman with a basket of flowers. On the extreme left a man embraces a girl.

Signed on the left at foot with the full monogram ; panel, 19 inches by 16½ inches.

In the Dresden inventory of 1722, A 711.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1433.

850. THE ENSIGN AT THE SUTLER'S BOOTH. Sm. 506 and Suppl. 247.—Before a booth on the right an ensign with a blue standard halts his white horse, which faces right. Beside him is a bay horse, with a trumpet fastened to the holster ; the rider has dismounted. A grey horse is held by a soldier who looks at a woman dancing to the music of the bagpipes played by an old man and a fiddle played by a boy. On the left soldiers are throwing dice on a drum ; farther back a wounded man is carried on a stretcher. The battle rages in the distance. "Painted in the artist's second manner" (Sm.). [Pendant to 524.]

Signed on the right at foot with the full monogram ; panel, 14 inches by 17 inches.

Acquired through Von Heinecken from Hamburg, 1740, inventory No. 2548.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1441 (Sm. valued it in 1842 at £210).

851. TROOPERS RESTING IN CAMP.—In the foreground a man leads a grey horse. An officer sits on the ground lighting his pipe. Another officer stands beside his bay horse, which waits to be fed. On the right are a trumpeter, seen from the back, and a mounted trooper about to drain a flask at the entrance to a tent. In the left foreground a boy gives water to a dog. A genuine work of mediocre quality.

Signed on the left at foot with the full monogram ; panel, 12 inches by 16 inches.

In the Dublin National Gallery, 1890 catalogue, No. 170 : purchased in 1887.

852. Horse-Soldiers at a Sutler's Booth. Sm. 271 and Suppl. 99.—In front of a sutler's booth on the right some riders prepare for departure. The foremost stands to the left adjusting the bridle of his grey horse. The second man, to the right and farther back, is mounting his horse, which faces right. Behind him a lady on horseback is waiting. The sutler's woman stands to the right. The third man, a trumpeter, sits to the left on a dark-bay horse, seen from the front in a three-quarter view ; he holds a trumpet in his right hand, and turns to the right towards the grey horse. In front of him to the left stands a beggar. Beyond come a horseman with a man and woman on foot. In the distance are troops and tents.

Signed on the right at foot ; panel, 14 inches by 16 inches.

Sales.—(Possibly) Creed, London, 1813 (£155 : 8s.), according to Sm.

Duchesse de Berry, Paris, April 4, 1837, No. 50 (7875 francs) ; it had been offered for private sale in London, 1834 (for £300, but not sold).

R. Papin, Paris, March 28, 1873.

Prince Demidoff, San Donato, Florence, March 15, 1880, No. 1115.

In the collection of E. T. Shepard, New York.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 44.

In the collection of Baron Goldschmidt-Rothschild, Frankfort-on-Main.

853. HORSE-SOLDIERS AT A SUTLER'S BOOTH.—

Sm. 447 and Suppl. 214.—Several horsemen halt on the right at a sutler's booth distinguished by the garland hung out. A trumpeter on a prancing dun horse to the right blows his trumpet. A horseman behind to the left raises his wine-glass to drink to the standard-bearer mounted on a piebald horse facing left. To the left a trooper has dismounted from his grey horse to embrace the sutler's girl; the restless horse stands in profile to the right. Farther left and farther back are three rearing horses. In the left foreground a cuirassier on a bay horse with a woman behind him rides forward; the woman gives an alms to a beggar. At the back three soldiers throw dice on a drum. Some comrades sleep near them, with dogs.

Signed on the right at foot with the full monogram made up with straws; canvas, 28 inches by 40 inches.

Sale.—Adriaan Baut, The Hague, August 11, 1733 (Hoet, i. 393), No. 120 (850 florins).

In the collection at the Palace of Loo, 1763 inventory, No. 95.

In the collection of the Stadtholder William V. (Terw. 718); 1763 inventory, No. 3.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 220 (Sm. valued it in 1842 at £262 : 10s.).

854. FOUR HORSE-SOLDIERS AT A SUTLER'S BOOTH. Sm. 381.—

On the right are tents with flags; among them is a sutler's booth, distinguished by a garland. In front of it is a crowd. A man on a bay horse, seen from the back, drinks from a jug. A grey horse with a red saddle is having its fore-foot shod. A trumpeter on a bay horse blows his trumpet. In the left foreground a horseman with a plumed hat gallops forward. In a valley to the left is a camp. A peasant comes with his son, who leads a dog by a string. A good picture.

Signed on the left at foot with the full monogram; panel, 14 inches by 16 inches.

Engraved by Beaumont, No. 6, as "Halte de Cavalerie."

Exhibited at Düsseldorf, 1904, No. 406.

In the collection of William Wells, Redleaf, 1829 (Sm., who valued it at £315).

Sales.—W. Wells of Redleaf, London, May 12, 1848 (£346 : 10s., Tiffin).

Nieuwenhuys, London, July 17, 1886, No. 116 (£388 : 10s., Meyer).

In the Weber collection, Hamburg, 1907 catalogue, No. 270 (old No. 230).

855. AT THE SUTLER'S BOOTH.—

In a camp which stretches to the sea. A cuirassier has dismounted. An ensign and two soldiers kneel round a drum on which they are playing heads-or-tails. A trumpeter has dismounted to jest with a girl. Three other horsemen seem in a hurry; one drains his jug. A genuine work of moderately good quality.

Signed with the monogram; canvas, a wide oval, 19 inches by 30 inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 90.

856. HALT OF OFFICERS (La Belle Laitière). Sm. 112.—In a camp numerous soldiers on foot or on horseback are in front of a tent over which a flag is flying. An officer, holding his horse's bridle, speaks to a sutler's girl carrying a can; another officer on a grey horse drains his jug; a mounted trumpeter sounds a call. Near the tent a man puts fodder before one of two horses. In the centre is an old tree. In the distance is a rocky landscape with a river, near which soldiers are gambling, and beyond which are more tents on a hillside. In the foreground are a beggar, and two children playing with a dog. "This beautiful picture is painted in the artist's second manner, brilliant in colour and beautifully enamelled" (Sm.).

Signed with the full monogram, PHILS W; panel, 19 inches by 16½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 10; and by Waagen (i. 408).

Engraved by Le Bas as "Halte d'Officiers."

Exhibited at the British Institution, London, 1821.

Sales.—Comte Dubarry, Paris, November 21, 1774 (4000 francs).

Poullain, Paris, March 15, 1780 (3460 francs, Paillet).

John Webb, London, 1821 (£220:10s., Peile).

In the collection of Sir Robert Peel, 1829 (Sm.); purchased with the collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 878.

857. HORSE-SOLDIERS AT A SUTLER'S BOOTH. Sm. 333 and Suppl. 129; M. 28.—On the right are tents and a tree. In front of them are six horses, four of which are mounted. On the nearest, a prancing white horse, sits a trumpeter, who sounds a call. Next to him sits a cuirassier, who drinks a glass of wine; the sutler, with a jug, stands at his side. The two other horsemen are near the tree. Among many other figures are a beggar with a dog and two children playing with another dog. "A picture of first-rate excellence and beauty" (Sm.).

Canvas, 20 inches by 26 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 422.

Engraved by Moyreau, No. 28, in 1737, as "Quartiers de Rafrachissement."

In the collection of the Comtesse de Verrue.

In the collection of M. de Ravanne, 1737.

Sale.—Servad, Amsterdam, June 25, 1778, No. 122 (1800 florins, Fouquet).

In the collection of Madame Hoffmann, Haarlem, 1827-42 (Sm., who valued it in 1829 at £525).

Sale.—Madame Hoffmann, 1846 (Lord Ashburton).

In the collection of Lord Ashburton, The Grange; bought as a whole, 1907, by the London dealers Thomas Agnew and Sons, in whose possession the picture was in 1908.

858. A Halt at a Sutler's Booth. Sm. 305.—In front of two tents on the left a trumpeter on a bay horse, seen in a foreshortened view,

sounds a call. Behind him a woman in a large hat rides a horse. Nearer the front a dismounted soldier holds his restive dun horse, which kicks out behind and frightens a woman. Her basket of apples falls from her head and two boys kneel to pick up the fruit. On the left is a group of four figures; a man embraces a woman. On the right are a man on a brown horse and a woman on a grey, seen from the back. In the centre of the middle distance people are dancing to the sound of a pipe.

Signed in the right-hand corner with the monogram; panel, $13\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

In the collection of Sir J. Shelley Sydney, Bart., Penshurst, 1829 (Sm., who valued it at £300).

In the collection of Lord Ashburton, The Grange; bought as a whole, 1907, by the London dealers Thomas Agnew and Sons, in whose possession the picture was in 1908.

859. HORSE-SOLDIERS AT A SUTLER'S BOOTH. Sm. 158.—On the right, five horse-soldiers halt before two tents decorated with garlands and flags. One, a trumpeter, is in the centre facing right; he sounds a call. To the right of him, a man on a grey horse, almost facing the spectator, holds up his wine-glass in his right hand; he speaks to a woman with a jug who stands before him to the left, with a child at her side. Behind him are two of his comrades; one of them, a cuirassier, fires a pistol in the air; the other, who is nearer the front with his back to the spectator, has a woman mounted behind him. In the centre foreground is a dog. On the left sit a man and a woman with a child in her arms; the woman is seen from the back. Beyond, in the middle distance, a couple of beggars look at the trumpeter. Farther back are horsemen, with a view of a camp in the distant plain.

Panel, 15 inches by $17\frac{1}{2}$ inches.

At the sale, H. D. Roussel, Brussels, May 23, 1893, No. 72, was a picture on canvas, $14\frac{1}{2}$ inches by 18 inches, agreeing in details with this work and probably a copy of it.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 19; by Buchanan, *Memoirs of Painting*, pp. 191-92; and by Waagen (ii. 18).

Engraved by Visscher; by Le Bas in the Lebrun Gallery as "Le Coup de Pistolet," as pendant to 843; and by Picquenot.

Exhibited at the British Institution, London, 1826-27; and at Manchester, 1857, No. 980.

Sales.—Nogaret, Paris, 1780 (4201 francs, Quenet).

Claude Tolozan, Paris, February 23, 1801 (4260 francs).

Imported into England by Delahante, and bought by Walsh Porter.

Sales.—Heathcote, London, 1805 (£367 : 10s.).

John Humble, London, April 11, 1812 (£409 : 10s.—according to

Sm.; or £414 : 15s., according to *Art Sales*).

In the Royal collection at Buckingham Palace, London, No. 53; it was in the Royal collection, 1829 (Sm.).

860. HORSE-SOLDIERS AT A SUTLER'S BOOTH.—Over the door are a flag and a bush on a pole. A mounted trumpeter in a red coat sounds a call. Other figures are mounted or on foot. In front are two children playing with dogs, and some hens.

Signed with a monogram, P W, on the sign of the tent ; panel, 16 inches by 14 inches.

In the collection of E. Warneck, Paris, from whom it was bought in 1900.
In the possession of Sir George Donaldson, London, spring 1908.

861. HALT AT A SUTLER'S BOOTH.—Some persons are gambling. Rather dark.

Mentioned by Waagen (ii. 202).

In the collection of Lieutenant-Colonel G. L. Holford, London.

862. A CAMP SCENE. Sm. 383.—On the right is a tent with two flags on one staff. In front of it are three horsemen. Two have dismounted. The third, who carries his hat, has a woman up behind him. In front a soldier sits on the ground playing a fiddle to the accompaniment of a boy with a fife. A woman dances to the music ; two soldiers look on. On the left are troops and artillery on a hill. "Of excellent quality and in perfect preservation" (Sm.).

Panel, 15 inches by 19½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 470.

Engraved by Beaumont, as "Reste d'Armée décampée."

Sales.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 109 (255 florins).

Lord Rendlesham, London, 1810 (£336).

In the collection of the Marquess of Hertford, London, 1829 (Sm., who valued it at £472 : 10s.) ; the Marquess bought a similar but larger picture, on canvas, 20 inches by 26 inches, at the Frédéric Kalkbrenner sale, Paris, January 14, 1850 (for 25,000 francs).

In the Wallace Collection, London, 1901 catalogue, No. 193.

863. THE SUTLER'S BOOTH. Sm. 459.—In the right foreground two horse-soldiers and a trumpeter halt before a sutler's booth. One soldier rides a dun horse in profile ; the other, wearing a helmet, rides a bay. The trumpeter has dismounted from a grey horse, to the saddle of which his trumpet is tied ; he sits holding a jug of beer in one hand and grasping a woman's hand with the other. Near him a boy plays with a dog. Beyond are other figures ; a man is shoeing a grey horse near the booth. On the left are tents, figures, horses, and pack-mules. A trumpeter on a bay horse sounds a call.

Signed with the full monogram ; canvas, 21½ inches by 29 inches.

Mentioned by Kugler ; and by Waagen (ii. 274).

Exhibited at the British Institution, London, 1828 and 1852.

In the Royal collection, Madrid.

Captured in the French baggage at Vittoria, 1813, by the Duke of Wellington.

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 37 (Sm. valued it in 1829 at £315).

864. HORSE - SOLDIERS AT A SUTLER'S BOOTH. Sm. 52 and Suppl. 54.—On the right a party of cavalry halt at a large sutler's booth. An officer has dismounted from his white horse and lights his pipe. A soldier caresses a girl who holds a jug and a glass. A

trumpeter on a brown horse sounds a call. In the centre is a loaded baggage-waggon, on which is perched a cock. To the left a soldier holds his horse while two men shoe it. Two boys play with a dog in front. Numerous groups of figures and horses are scattered over the landscape. A very dark sky. A "capital picture" (Sm.).

Panel, 20½ inches by 26½ inches.

Mentioned by Waagen (iii. 262).

In the collection of the Stadtholder (Sm.).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 446); he had purchased it from Jaques de Roore (for 725 florins)—according to his store-room catalogue of December 1754, No. 336.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 335 (1305 florins, Captain Baillie for Sir James Lowther).

In the collection of the Earl of Lonsdale, Lowther Castle, No. 243.

865. LEAVING THE CAMP. Sm. 318.—On the right is a tent near a large tree. A trumpeter on a grey horse sounds a call. Another horseman drains his glass. The sutler pours out a glass of wine from a straw-covered bottle for a horseman who has a lady mounted behind him. To the left is a bivouac fire; soldiers throw dice on a drum. "This picture is a little too dark" (Sm.). [Probably identical with 877.]

Signed on the right at foot with the full monogram; panel, 20 inches by 28½ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 509 (Sm. valued it, 1829, at £420).

866. THE SUTLER'S BOOTH. Sm. 178 and Suppl. 64; M. 77.—In front of a sutler's booth with a flag and a garland on the left are some horsemen and two ladies. On the extreme left stands a man in profile to the right. Next to him, and farther back, are a lady on horseback and a mounted trumpeter. Next to him is a grey horse, without a rider, facing right. Next come a lady, seen from the back, and an officer who caresses her with one hand and rests the other on the saddle of his horse, whose head is turned away. In the right middle distance is a group of soldiers with an ensign among them. Beyond in a broad plain is a camp. Three dogs play in front. A dark and unattractive picture. [Pendant to 880.]

Signed with the monogram; canvas, 19½ inches by 25½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 334.

Engraved by Moyreau, No. 77, in 1754, as "Les Quartiers des Vivandiers."

In the Le Brun collection, 1754.

Sales.—Montriblond, Paris, February 9, 1784 (8000 francs, with pendant).

Claude Toloazan, Paris, February 23, 1801 (3000 francs).

Lapeyrière, Paris, April 14, 1817 (9400 francs, Chevalier Erard).

Sold by Erard to Haldimand (20,000 francs).

Sent to Yates for sale, London, 1832; shortly after bought by Pennell (£600).

London, 1835 (£341 : 5s.).

Adrian Hope, London, June 30, 1894, No. 71 (£735, Sedelmeyer).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 228.

In the collection of C. D. Borden, New York.

867. HALT OF CAVALIERS AT A TENT. Sm. 376 and Suppl. 167.—Before a tent on the right are three horsemen. One stands beside his horse, with his hand on the saddle, and looks round with a smile at his comrades. One of these, with a trumpet behind him, rides a dark horse; the other holds an empty jug. Near the tent-door a man sits on a basket, with his arm round the waist of a girl holding a beer-jug. Near them stands a beggar-boy with hat in hand. In the left middle distance are a man with a pack-mule and a horseman.

Panel, 13 inches by 15½ inches.

Engraved by Visscher.

In the Louvre, Paris, 1902 catalogue, No. 2631; it was there in 1829 (Sm., who valued it at £262 : 10s.).

868. A CAMP, WITH FOUR HORSEMEN AT A SUTLER'S BOOTH.—To the left is a sutler's booth, with a flag flying. At the entrance hang a pewter pot and two garlands. Behind this tent is another, of more elegant appearance, with a white flag. Four horsemen halt at the first tent; a woman with her hands on her hips stands at the door. One horseman drinks from a pewter pot. Another adjusts his stirrup. A third has dismounted to tighten his saddle-girths. The fourth blows a trumpet. Near this group a dog drinks at a stream. At the back a man leads a horse laden with trusses of straw to a camp lying in the plain. [Compare 874.]

Signed on the right at foot with the full monogram; panel, 19½ inches by 16 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1027.

869. A CAMP, WITH AN OFFICER AND LADY AT A SUTLER'S BOOTH. Sm. Suppl. 57.—To the left is a tent; over the entrance are a coloured flag, a garland, and a long pole from which hang twigs and a pewter pot. A lady and an officer on roan horses halt. A young woman fills a glass for the officer. Near him stands a boy holding a dog which barks at the riders. Farther back to the right a soldier in a helmet sits on the ground. A trumpeter stands beside his grey horse, sounding a call. At the back soldiers water their horses in a river. On the farther bank, under the walls of a fortress, a camp is pitched. In better preservation than the pendant (599), but somewhat too blue in tone. Like the pendant, it was formerly attributed to Pieter Wouwerman.

Signed on the left at foot with the full monogram; panel, 16½ inches by 14 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1047 (Sm. valued it in 1842 at £300).

870. HORSE-SOLDIERS AT A SUTLER'S BOOTH. Sm. Suppl. 58; M. 86.—On the right are two tents. The one at the back

has a flag and, over the entrance, a pewter pot and a sign with a stag's head. The nearer tent has for sign a bundle of twigs and a garland. Several soldiers are resting or carousing. Near them three horsemen halt. One has dismounted from a grey horse which a foot-soldier holds; he embraces the sutler's girl, who, jug in hand, was about to fill the glass which a soldier lying in the centre foreground holds up high. The other two horsemen, one on the left in profile to the right, the other in the middle farther back and facing the spectator, watch their comrade. From the left middle distance come a young man playing the flute and a peasant with a dog. Not far behind them a horseman halts before a man and a woman who sit on the ground. In the distant plain is a camp. [Pendant to 775*d*.]

The catalogue wrongly states that the monogram is false and that the picture is by Pieter Wouwerman. Even when seen from a distance it looks good enough for Philips; on a closer inspection, there can be no doubt as to his authorship.

Signed on the left at foot with the full monogram; panel, 13½ inches by 19 inches.

Engraved by Moyreau, No. 86, as "Délassement des Troupes."

In the collection of Crozat, Baron de Thiers, Paris, 1758.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1048.

871. HALTING AT THE SUTLER'S BOOTH.

14 inches by 19 inches.

In the Stroganoff collection, St. Petersburg.

872. THREE HORSEMEN AT A SUTLER'S BOOTH.—

Two horsemen have dismounted. The third, a trumpeter, halts between them almost in profile to the right; he holds his trumpet in his right hand, an empty jug in his left. One man stands on the right, embracing the sutler's girl, who is seen from the back in a three-quarter view; his horse feeds at a trough to the right, behind which a soldier with his back to the spectator stands near the tent. The other rider stands in the centre foreground behind his horse, which is seen from the back in a three-quarter view with its head to the left; he smiles at his comrade. Farther left a dog drinks at a puddle. In the middle distance a man and a woman with a child ride away. A beggar asks an alms. Farther back is a river; a ferry-boat is crossing; a woman and child and two soldiers wait on the bank for it. In the distance are hills. Genuine, but dark and unattractive. There is a good deal of brown in the earth, clouds, and horses.

Signed on the right at foot with the full monogram; panel, 13½ inches by 19 inches.

Given to the Academy by Count Lamberg, 1821.

In the Vienna Academy, 1900 catalogue, No. 691.

873. HALT OF SOLDIERS AT A SUTLER'S BOOTH.

Sm. Suppl. 186.—Groups of figures and horses are scattered over a landscape; some are hidden by grey evening mist. The chief group is near a large tent with flags on the right. Among the party is a mounted cavalier with a lady behind him; near them is a riderless horse with a pike tied to

its saddle. A beggar with a wooden leg, seated on a sledge, approaches from the other side. "Painted in a cool grey tone of colour" (Sm.).

Canvas, about 19 inches by 25 inches.

Mentioned by Waagen (ii. 434).

In the Royal collection, Windsor Castle; it was there in 1842 (Sm., who valued it at £420).

873a. Camp Tents.—With horses and figures.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 100), No. 19 (92 florins).

873b. Camp Tents.—Horses and soldiers.

38 inches by 40 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 248), No. 6 (415 florins).

873c. A Sutler's Cart.—On it is a cask of wine. Many figures in a landscape.

23 inches by 27 inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 104 (507 florins).

874. Four Horse-Soldiers at a Sutler's Booth. Sm. 379.—Two have dismounted. One has led his horse to a trough of fodder, and tries to make a girl drink a glass of wine. The nearest man sits on his grey horse, blowing a trumpet. Another man on horseback holds a can. In front a boy pets a dog. On the other side, at the back, are more figures and tents. [Compare 868.]

12 inches by 16½ inches.

Engraved by Beaumont, No. 9, as "Halte Flamande" (Sm. and Hermitage catalogue); but Moyreau, No. 9, is 182, "A Horse Fair."

Then in the collection of the Marquis de Vastan, Paris.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 108 (300 florins).

The Hermitage catalogue states that this picture was in the Brühl collection, engraved by Tischler, and then in the Hermitage, where it can no longer be found.

874a. A Tent.

28 inches by 32 inches.

Sale.—Jacques Jordaans, The Hague, March 22, 1734 (Hoet, i. 400), No. 11 (82 florins).

874b. In Front of a Tent.—A saddled piebald horse. Figures and other horses. A camp.

14 inches by 16½ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 447).

875. Horsemen at a Sutler's Booth. Sm. 46; M. 75.—In front of a sutler's booth on the left a trumpeter on a grey horse facing left sounds a call. Farther away are a lady on horseback, and an officer

holding a lance in his left hand and raising a glass in his right to drink to the trumpeter. In front of him to the left the sutler's girl stands with her back to the spectator. Behind him to the right is a soldier. In the left-hand corner is a beggar, hat in hand. A cavalier rides from the left middle distance, where the camp lies. [Pendant to 674.]

Panel, $13\frac{1}{2}$ inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 114-15.

Engraved by Moyreau, No. 75, as "La Buvette des Cavaliers."

Sale.—Peilhon, Paris, May 16, 1763 (1900 francs, with pendant).

876. Soldiers at a Sutler's Booth. Sm. 73; M. 68.—Before a tent on the left are soldiers and four horses. A fine prancing piebald is held by a soldier with his back to the spectator. Behind him a mounted trumpeter, also seen from the back, sounds a call. Farther back, between the two horses, is a lady on horseback. On the right a girl stands between a soldier on a dark horse and a dismounted man. In front four soldiers gamble on a drum. [Pendant to 821—itself also a pendant to 194.]

Panel, $13\frac{1}{2}$ inches by 18 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 149.

Engraved by Moyreau, No. 68, as "Récréation Militaire."

Sale.—Gagnat, Paris, December 1768 (4600 francs, with pendant).

876a. A Camp.—With horses and riders.

$16\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the collection of J. Bisschop, Rotterdam, 1752 (Hoet, ii. 549); this was bought as a whole by the Hopes, 1771.

876b. At a Sutler's Booth.—The booth fills the right side. A soldier embraces a girl. Opposite the tent a woman stands conversing with two other soldiers. A horseman drains a beer-jug. A boy holds a horse's bridle. A soldier lies asleep with his head on a basket. Farther away three soldiers are playing at dice. Two dogs are near them. To the left are more tents, waggon, and horses.

Panel, 20 inches by 28 inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 83.

876c. At a Sutler's Booth.—At the entrance to a tent on the left are two horsemen. One on a grey horse drinks. The other has a woman mounted behind him. To the right are men and women round a fire. [Pendant to 407.]

Panel, $11\frac{1}{2}$ inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 43.

Sale.—Duc de la Vallière, Paris, February 21, 1781 (4101 francs, with pendant).

876d. At a Sutler's Booth.—In front are two horsemen, one of them on a grey horse. A third man on foot embraces a girl. In front is a big dog. [Compare 886b.]

Signed, P. W.; panel, 20 inches by 27 inches.

Sale.—Amsterdam, July 4, 1785, No. 9 (27 florins, Martins).

877. In Camp.—In front is a general with a lady on horseback. Near him a sutler stands pouring out a glass of wine. To the right, in front of the sutler's booth, on which are flags, halt two horsemen. One on a grey horse blows a trumpet; the other drinks from a fluted glass. The sutler's wife draws beer from a cask; a soldier embraces her. To the left soldiers' wives are cooking; others warm themselves at a fire. At the back an ensign stands near soldiers who are playing dice on a drum. [Probably identical with 865.]

Panel, 19½ inches by 28 inches.

Sale.—N. Doekscheer, Amsterdam, September 9, 1789, No. 57 (1590 florins, Leyche).

877aa. Horsemen resting before a Tent.—Some are dismounted. On the right a man waters his horse at a stream; on the left horses are feeding. A hilly landscape with tents and soldiers.

Panel, 23½ inches by 18 inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 15 (70 florins).

877a. Horse-Soldiers near Tents.—In a camp. Accessories.

Sale.—J. W. B. Wuytiers, Utrecht, September 17, 1792, No. 66 (5 florins 5, Carseboom).

877b. At a Sutler's Booth.—Riders and their horses are refreshing. The men jest with the sutler's wife. The background has many accessories.

Panel, 14 inches by 16 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 84.

878. At a Sutler's Booth.—It is filled with soldiers. One jests with a girl. An officer on horseback. Farther away is another rider with his horse. At the back are more figures and accessories.

Panel, 14 inches by 15 inches.

Sale.—Amsterdam, September 7, 1803, No. 205 (700 florins).

878a. At a Sutler's Booth.—On the right is a tent, in which a soldier embraces a young girl. Opposite them another woman converses with two soldiers; a rider drains a beer-jug; a boy holds the bridle of a whitish horse; farther away are other figures. In the background are tents, waggons, and horses.

Panel, 18 inches by 25½ inches.

Sale.—F. E. van Ertborn, Antwerp, August 18, 1807, No. 18.

878b. Soldiers at a Sutler's Booth.

Sale.—J. W. Willett, London, 1813 (£147).

879. A Camp Scene in Winter.—Near an oak and a hut of rushes and straw is a group of seven persons. Two are gambling. A woman with a child at her breast and two beggars look on. Two little girls, one of them seated, are playing. From the right come a

soldier and a woman with a bundle. On the left are four persons in front of the cottage. In the distance are tents. A fine sky with light clouds.

Panel, 18 inches by 15 inches.

Sale.—The Dowager Boreel, Amsterdam, September 23, 1814, No. 24 (800 florins, Nieuwenhuys).

879a. At a Sutler's Booth.—Soldiers are refreshing at the entrance to a camp. Warm in tone.

Panel, 19 inches by 26½ inches.

Sales.—(Probably) Antwerp, July 5, 1784, No. 81 (85 florins, Peeters).

J. F. Wolschot, Antwerp, September 1, 1817, No. 163.

879b. Horsemen at a Sutler's Booth.—In camp.

Panel, 17 inches by 20½ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 165 (200 florins, Van den Berg).

879c. Horsemen resting at a Sutler's Booth.

Sale.—London, 1824 (£157 : 10s.).

879d. An Encampment.—In the distance is seen artillery fire. Near a tent in front are ladies and gentlemen on horseback ; a sutler's girl offers them refreshment. A soldier rests near two horses.

Panel.

Sale.—Amsterdam, December 3, 1827, No. 66 (410 florins, Arends).

879e. Horsemen halting at a Tent.

Sale.—Antwerp, May 6, 1828, No. 44.

879f. Soldiers, Horse and Foot, at a Tent.

Panel, 9 inches by 13½ inches.

Sale.—Jean Jacques de Jean Jacques de Faesch, Amsterdam, July 3, 1833, No. 63 (60 florins, Van Hal).

879g. Two Sutlers' Booths.—In front of a camp. A horse-soldier kneels to tie his shoe ; a boy holds his horse. Other accessories beyond.

Panel, 26 inches by 17 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 416.

879h. At a Sutler's Booth.—Soldiers on horseback and on foot watch a girl dancing. A cannon is being fired in the distance.

Signed, Ph. Wouwerman ; canvas, 15½ inches by 20 inches.

Sale.—Amsterdam, May 14, 1839, No. 126 (126 florins, Brondgeest).

880. Horse-Soldiers at a Sutler's Booth. Sm. 169 and Suppl. 266 ; M. 78.—In the left centre of a barren landscape a large tent stands near a solitary tall tree. In the centre foreground is a white horse facing left ; a soldier stands on the farther side of it. To the right is another horse, laden with baggage and arms ; it is also in profile to the left. On

the left, in front of the tent, a trumpeter sounds a call. Behind him to the right is an ensign with a standard. In front of them a soldier, seen from the back, kneels on the ground, drinking from a tall glass. Beside him to the right stands a boy with a jug. To the left of this group a mounted soldier, facing the spectator, smiles and waves his hat. To the left of him are a soldier in a helmet and a dog. At the back is the camp. In the right foreground a woman with a child on one arm and a basket on the other approaches with a child at her side. [Pendant to 866.]

Panel, 15 inches by 20 inches.

Engraved by Moyreau, No. 78, as "Le Départ des Cavaliers."

Then in the Lebrun collection, Paris.

Sales.—Marquis Thomas de Pange, Paris, March 5, 1781 (4651 francs).

Montriblond, Paris, February 9, 1784 (8000 francs, with pendant).

Claude Tolozan, Paris, February 23, 1801 (3625 francs).

In the collection of Sir Simon Clarke, Bart., Oakhill, 1829 (Sm.).

Sale.—Sir Simon Clarke, London, May 8, 1840 (£435 : 15s., Nieuwenhuys).

881. Horse-Soldiers halting at a Sutler's Booth. Sm. Suppl.

69.—The chief group includes three cavaliers on horseback and a fourth dismounted. One cavalier on a prancing grey horse holds a glass. A trumpeter in red on a chestnut horse sounds a call. A third horseman has his back to the spectator. The dismounted man stands behind the trumpeter holding his horse. In front two children play with dogs and chickens. On the other side are two sportsmen and a cavalier on a white horse accompanied by a man on foot. [Pendant to 929.]

Panel, 14 inches by 16½ inches.

Sale.—Dubois, Paris, December 7, 1840 (8450 francs).

882. Soldiers gambling at a Sutler's Tent. Sm. 132 and Suppl.

44.—In the foreground of a hilly landscape three soldiers and a sportsman are gambling on a drum-head. The sportsman has a dog and a gun at his side. One soldier stands behind his grey horse, beyond which are two others. On the left are a woman with a child and a man. On the right a horseman rides towards a horse and waggon. Tents and soldiers are on a distant hill. "This excellent picture was painted in the artist's latter period" (Sm.). [Pendant to 685.]

Panel, 14 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 295.

Sales.—Randon de Boissert, Paris, February 3, 1777, No. 91 (5000 francs, with pendant).

Duclos, Paris, November 18, 1812 (4980 francs).

In the collection of the Earl of Beverley, 1842 (Sm.); bought as a whole by the dealers, Sm., June 1851 (for £3000).

In the collection of Thomas Baring.

883. Horse-Soldiers halting at a Sutler's Tent. Sm. Suppl.

204.—A soldier in a steel helmet and a buff coat rides a prancing grey horse, seen in profile. A mounted trumpeter, facing the spectator, leans his trumpet on the holster. A third man, dismounted, embraces a girl

who brings him a glass of wine. Other horse-soldiers approach. In the distance is a camp. A "clever picture" (Sm.).

Panel, about 16½ inches by 14 inches.

In the collection of Lord George Cavendish, London, 1842 (Sm.).

884. Halt of Cavalry at a Sutler's Booth. Sm. Suppl. 9.—Cavalry halt on the right before a booth erected round a tree. One man has dismounted and sits at the head of his horse, which is feeding out of a sack. Another stands near with his hands behind him, looking at a bay horse, near which is a third soldier. On the extreme right is a trumpeter in a red coat on an iron-grey horse with his back to the spectator. Two other horsemen are in the group. In front are a boy and a dog. On the left is a hilly landscape. "A good example of the master" (Sm.).

Panel, 13 inches by 16½ inches.

Sale.—(Probably) Earl of Essex, London, 1776 (£78 : 15s., Lord Derby).

In the collection of the Earl of Derby, London, 1842 (Sm.).

884a. Halt of Soldiers near Tents. Sm. Suppl. 76.—An open country dotted with tents. On the left a party of soldiers halt at a sutler's booth. One rides a spirited white horse. Another is mounting a bay horse. A third man is behind the first; a boy begs of him. On the right a man waters his horse in a pond.

Panel, about 16 inches by 20 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.); but not now to be found there.

884b. A Sutler's Tent.—Under a tent in an arid landscape a young woman waits while a horseman drains his jug. Another adjusts his stirrups. A trumpeter on a grey horse sounds a call. In the distance is a camp. A trooper on foot leads in a horse laden with fodder. A rich composition.

Sale.—Paris, March 4, 1845, No. 128.

885. A Sutler's Tent. An ensign on a grey horse drains his glass. In front of him are a poor hurdy-gurdy player and a boy fiddling; to their music a woman, who holds up a tall glass, is dancing. A soldier on a bay horse, seen in a foreshortened view, watches her. Behind the ensign is a lady on a dun horse; near her is a saddled dark-brown horse. To the right, behind this group, is a little harbour, in which is a market-boat with two figures. On a hill in the middle distance are soldiers and a tent. Beyond are numerous other tents and figures. A fine sky with silvery clouds. [Pendant to 66d.]

Canvas, 16 inches by 22 inches.

Sale.—E. P. Cremer, Middelburg, May 17, 1847, No. 94—pendant to No. 93.

886. A Sutler's Tent.—A hill partly conceals a plain covered with a camp. On the hill a booth is erected against a leafless tree. Under it are several figures. The sutler draws liquor from a cask on the left. At the entrance a soldier seated on a cask tries to embrace a woman, who

turns away laughingly and looks up at an officer on a grey horse. Near him a soldier is mounting a horse. In front is a dog. Light clouds in the sky.

Panel, $12\frac{1}{2}$ inches by 14 inches.

In the collection of King Frederick William II. of Prussia.

Sale.—Patureau, Paris, April 20, 1857, No. 44.

886a. A Camp Scene.—In front are a grey horse, soldiers drinking, and a beggar.

Signed with the monogram ; panel, $9\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 265.

886b. Soldiers at a Sutler's Booth.—The booth is on the right, near a tree. A soldier jests with the sutler's wife. Near them is a dog. Farther away are two riders on a bay and a grey horse. [Compare 876d.]

Panel.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 423).

887. A Sutler's Booth.—A detachment of cavalry is encamped on the two rocky banks of a river. Two soldiers are bathing ; a boat is being rowed across. In the right foreground is a sutler's booth ; two drunken soldiers sit under it ; one embraces a woman. In front of the tent are three horsemen ; two are in the saddle, and the third is mounting. One, apparently the leader, is on a grey horse, and holds a stick. The horse of the soldier behind him is almost hidden. Other figures are scattered about the camp, over which waves the Dutch flag. Golden sky with clouds.

Panel, 14 inches by 16 inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 2.

888. A Sutler's Booth.—Two horsemen halt on the left before a booth decorated with a flag. One holds his hat under his left arm and a glass in his right hand. A trumpeter in front of him sounds a call. Behind this group a soldier has dismounted to light his pipe. A cloaked man sits jesting with the sutler's woman on a cask. Two horsemen holding their horses look on at their comrades playing cards. On the right a dog drinks at a puddle. In the distance is a camp with horsemen.

Panel, 14 inches by 16 inches.

Successively in the collections of Martin ; of Lambert ; of Nieuwenhuys ; of Tardieu, Paris, 1851.

Sale.—Piérard, Paris, March 20, 1860, No. 99 (25,700 francs).

888a. A Sutler's Booth with Soldiers.—A trumpeter sounds a call.

Signed with the monogram ; canvas, 20 inches by $33\frac{1}{2}$ inches.

In the Ritterich collection, Leipzig, before 1863 (Parthey, ii. 801).

888b. Horse-Soldiers at a Sutler's Booth.

Panel, 15 inches by 17 inches.

In the picture-gallery at Sans Souci, 1863 (Parthey, ii. 806).

888c. Soldiers and Horsemen in front of Tents.—By one of the Wouwermans.

In the mill-house at Sans Souci (Parthey, ii. 813).

888d. Horsemen at a Sutler's Booth.—Soldiers at the back.

Sale.—Bryant, London, 1865 (£78 : 15s., Graves).

889. Three Horse-Soldiers at a Sutler's Booth. Sm. 164 and Suppl. 130.—One soldier has dismounted from a light-roan horse and sits facing the spectator; he is caressing a girl, at whose feet lies a dog. Another soldier, wearing armour, rides a bay horse. The third man, a trumpeter, is mounted and seen nearly full face; he sounds a call. Farther back, on the opposite side, are soldiers on foot. "A choice example of the master" (Sm.). [Pendant to 292. Compare 847.]

Panel, 16½ by 14 inches.

Sales.—Tronchin, Paris, 1780 (2300 francs).

Montesquiou, Paris, December 9, 1788 (5000 francs, with pendant).

In the collection of Baron Delessert, Paris, 1842 (Sm.), and there called "La Trompette."

Sale.—Delessert, Paris, March 15, 1869, No. 107 (25,500 or 26,500 francs).

890. A Camp. Sm. 380.—A camp in a hilly landscape on a cold and cloudy day. In the foreground a party of cavalry have dismounted. In the centre stands a fine grey horse in profile to the right; the saddle is of velvet, and pistols are in the holsters. The rider stands behind it. To the right stands a brown horse with its head down. Farther right two soldiers sit at a fire, one holding a beer-jug, the other smoking a pipe. A third soldier stands on the extreme right, almost facing the spectator, with his hands behind his back. Behind him comes a man on a pack-horse, with a big dog. On the left a woman with a child and a man ride away behind a laden baggage-waggon. A cripple, hat in hand, stands begging in the left foreground. A dog barks at him. In the middle distance are two tents; in front of them sit a soldier and a girl, while a woman stands holding a child. In the right distance is the camp. "An excellent picture" (Sm.).

Panel, 14 inches by 17 inches.

Engraved by Le Bas, 1742, as "Halte de Cavalerie."

In the collection of Duplex de Bacquencourt, 1742.

In the collection of William Wells of Redleaf, 1829 (Sm., who valued it at £315).

Sales.—William Wells of Redleaf, London, May 12, 1848 (£399, Brown).

Schneider, Paris, April 6, 1876, No. 45.

891. A Sutler's Booth.—At the entrance to a camp several soldiers halt at a sutler's booth. In the centre are a bay horse and a grey which rears while a trumpeter in red sounds a call. The two riders are on the right with comrades and a young woman whom a man is caressing. A

little behind the group are two horsemen. In the left distance are numerous figures and a boat on a river.

Signed on the right with the full monogram ; canvas, $16\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

In the Forster collection, Dresden, 1663.

In the Verheiver collection, Dresden, 1710.

Sale.—Neven, Cologne, March 17, 1879, No. 248.

892. In Camp.—On both sides of a river which flows on the left are numerous tents. Near an inn in the foreground soldiers are throwing dice on a drum. Two others prepare to start ; one has already mounted and the other has a foot in the stirrup. The horses of the other soldiers are on the right in an improvised stable beside the inn.

Signed on the right at foot with a monogram ; canvas, 18 inches by 22 inches.

Sale.—Neven, Cologne, March 17, 1879, No. 249.

892a. A Sutler's Booth.—Two mounted cuirassiers halt at a sutler's booth in a camp. One blows a trumpet. The other, nearer the front, mounts a bay horse. The sutler's woman has given drink to a soldier seated on a cask. On the right is a piebald horse laden with baggage ; near it lies a dog. A horseman rides towards the distant hills.

Panel, 17 inches by $21\frac{1}{2}$ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 298.

893. Seven Cavalry Soldiers near Tents. Sm. 342 and Suppl. 148 ; M. 45.—On the right are tents near a tree. In front is a group of seven cavalry horses ; the four farthest away are mounted ; a trumpeter rides the centre horse. One horse on the left is lying down. On the extreme right five figures are grouped round a fire, including a woman with a child, a soldier standing with his back to the spectator, and a soldier lying asleep. In the left middle distance is a camp.

Panel, 17 inches by $20\frac{1}{2}$ inches.

Engraved by Moyreau, No. 45, in 1742, as "Gardes de Cavalerie."

In the Dinet collection, Paris, 1742.

In the Van Loon collection, Amsterdam, 1827-42 (Sm.) ; bought as a whole by the Rothschilds in 1878.

Sale.—Ad. Jos. Bösch, Vienna, April 28, 1885, No. 54 (21,000 florins, Bourgeois).

893a. A Camp.—To the left are tents, amidst which several soldiers are moving about. An officer on a grey horse is riding out with a lady, accompanied by dogs. On the right is an expansive view ; in the distance are two horsemen. In front soldiers throw dice on a drum-head.

Panel, $12\frac{1}{2}$ inches by 16 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 158.

893b. A Camp ; Evening.—In front of a tent on the left, several cavaliers and a lady have halted. A trumpeter, dismounted, sounds a call.

Canvas, $12\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 159.

893c. A Sutler's Booth.—In a hilly landscape are tents adorned with flags. Many riders have dismounted. Some smoke; others jest with the sutler's girl. The picture produced a very favourable impression, although the low price bid does not speak well for its authenticity.

14 inches by 16 inches.

Sale.—Fels and others, Amsterdam, October 28, 1891, No. 86 (290 florins, Van Anel).

893d. A Camp Scene.—In the foreground of a camp two horsemen and a mounted lady halt. A man pledges a cup of wine to her. [Compare 839e.]

Canvas, $11\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sale.—Bokelmann and others, Cologne, December 19, 1894, No. 373.

839e.—A Camp Scene.—Similar in subject to the above (839d).

Canvas, $11\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sale.—Bokelmann and others, Cologne, December 19, 1894, No. 374.

894. In Camp.—In a wide flat landscape, partly broken by low hills, are numerous tents. In the left foreground soldiers are resting round a fire. Near them are a horseman and two saddled horses, facing left, at a manger.

Signed with the monogram; panel, $17\frac{1}{2}$ inches by 25 inches.

Sale.—Wurster, Cologne, June 15, 1896, No. 343.

894a. Soldiers halting at a Sutler's Booth.—Waggons and tents at the back.

Panel, $18\frac{1}{2}$ inches by 25 inches.

Sale.—Gott and others, London, July 10, 1897, No. 17.

894b. In Front of a Tent.—Cavaliers and ladies on horseback are grouped. At their head is a trumpeter on a grey horse.

Signed; panel, 16 inches by 14 inches.

Sales.—(Probably) Krentzlin and others, Frankfort-on-Main, May 13, 1897, No. 148.

Dörnberg and others, Frankfort-on-Main, December 7, 1897, No. 143.

894c. A Camp Scene.—At a tent, in front of which a girl is busy, numerous soldiers have halted; some of them have dismounted. At the back, soldiers lying down watch a peasant couple dancing.

Canvas, 17 inches by 23 inches.

Sale.—Brade and others, Cologne, December 17, 1897, No. 288.

894d. A Camp Scene.—Horsemen resting.

21 inches by $26\frac{1}{2}$ inches.

Sale.—Moore and others, London, December 16, 1899, No. 98.

894e. **In Camp.**—In front of a tent are three horsemen ; one has dismounted. Beyond are trumpeters and other figures.

Canvas, 20½ inches by 26 inches.

Sale.—Baars and others, Cologne, May 14, 1900, No. 140.

894f. **A Camp Scene.**—With figures and horses.

Panel, 14 inches by 19 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 46.

894g. **Sutlers' Booths.**—In front of sutlers' booths in the left foreground cavaliers and their attendants on horseback and on foot have halted. On the right is an inn. A sketch.

Panel, 16 inches by 18 inches.

Sale.—M. Vogrich, Berlin, November 22, 1904, No. 54.

894h. **Horsemen halting at a Sutler's Booth.**

14½ inches by 17 inches.

Sales.—F. Popham and others, London, June 8, 1905, No. 79.

L. H. Hicks and others, London, December 20, 1905, No. 58.

895. **AT THE SUTLER'S BOOTH.**—On the left, in front of a tent with a red flag, three soldiers sitting on the ground converse with a sentry in armour holding a lance in his right hand. To the right of this group and farther back a mounted trumpeter halts, almost facing the spectator. To the left, in front of the entrance to the booth, the sutler's girl brings a tray of glasses. Near her is a horse. In the right middle distance a man and a woman ride away down a road. People on foot and another rider are in front of them. Farther right is a cottage.

Signed with the monogram ; panel, 12 inches by 14½ inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 145.

896. **AT THE SUTLER'S BOOTH.**—In the centre foreground a trumpeter in red sits on a grey horse in profile to the left, sounding a call. To the left of him a soldier caresses the sutler's girl ; his saddled horse, seen almost from the back, feeds at a manger on the extreme left. In front is a boy with a dog. Beyond, to the left, is the sutler's booth, adorned with a garland and a flag. Farther right a horseman, facing the spectator, holds a beer-jug in his right hand. To the right, behind the grey horse, a soldier in blue holds his horse by the bridle. Beyond is the camp with tents and figures. [In the left-hand top corner is a gallery number, 1062.]

Signed with the monogram ; panel, 14½ inches by 17 inches.

Exhibited at the Rembrandt Exhibition of the Amsterdam dealers F. Muller and Co., 1906, No. 130.

Sale.—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 203 (7850 florins, Huyer).

897. **SOLDIERS IN CAMP.**—Soldiers are grouped round a wood fire. In the centre is a grey horse with a blue velvet saddle. On the left

are a woman and a child on horseback, and an officer on a grey horse. A beggar holds out his hat. On a hill in the middle distance are tents with flags.

Signed on the right at foot with the monogram ; panel, 14 inches by 16½ inches.

Sale.—A. de Ganay and others, Paris, April 16, 1907, No. 65.

897a. A Camp Scene.—With horses and figures.

Panel, 10½ inches by 14 inches.

Sale.—G. H. Tod-Hearty and others, London, June 17, 1907, No. 44.

897b. Horsemen at a Sutler's Booth.—In front of a tent a trumpeter gives the signal for departure. A cavalier takes leave of a girl who has brought him drink. Near them a beggar holds out his hat. On the left is a broad sheet of water. An ensign tells his comrades who are playing cards to start. A red flag hangs over a tent.

Sales.—Fritz Gerstel, Berlin, January 31, 1908, No. 184.

898. Three Cavaliers halting at a Sutler's Booth. Sm. 392.—A trumpeter has dismounted and drinks from a jug. Behind him sits a woman with a child on her lap. In front of him is a cavalier, hat in hand, on a prancing horse. A third cavalier raises his musket to his shoulder as if taking aim. In front a little boy is teaching a bird to come at his call.

Engraved by Bouttats, and described by Sm. from the print.

899. Two Cavaliers halting at a Sutler's Booth. Sm. 498.—One man sits on his horse in profile and drinks from a jug. His comrade, dismounted, stands beside his horse while a boy adjusts the stirrup. A woman holding a jug leans on a bafrel close to the first horse's head.

Engraved by De Wit, and described by Sm. from the print.

900. Two Cavalry Soldiers at a Sutler's Booth. Sm. 499.—On the right is the booth. In the centre foreground a soldier sits on his horse in profile to the right and drinks from a jug ; a woman holds his bridle. His comrade, dismounted, stands to the left beside his horse, which, like the man, is seen from the back. Near him is a dog. Another dog lies at the feet of the woman. Near her two soldiers sit on a tree-trunk to the right. At the entrance to the tent are two other figures. In the left background are four troopers, seen from the back ; to the right of them foot-soldiers fire a cannon.

Engraved by De Wit, and described by Sm. from the print.

901. TWO VEDETTES ON THE WATCH.—One of them speaks to peasants lying at the roadside. To the left a river flows through a plain ; in the middle distance is a bridge, over which a man is walking. In the centre of the sky is a dark cloud.

Panel, 12 inches by 14½ inches.

Bequeathed by the late John Henderson, 1876.

In the National Gallery, London, 1906 catalogue, No. 1060.

902. **A Vedette.**—On a little island. In the distance is seen a fight at a bridge. It is attributed to Pieter Wouwerman, but is either by Philips or a copy after him.

Canvas, 10 inches by 8 inches.

In the Fournier collection, 1814.

In the Nantes Museum, 1876 catalogue, No. 533.

903. **Uhlans Vedettes.** Sm. 385 and Suppl. 173.—In the foreground of a landscape is a solitary hill; to the right are high rocky hills, receding into the distance. In the centre are a horseman with his head turned away and a man on foot with a gun over his shoulder. Three of their comrades mount the hill under the rocks. At the roadside in front sits a traveller, with a bundle and stick at one side of him and a dog at the other. "Painted in the artist's first manner" (Sm.).

Panel, about 15 inches by 17 inches.

Engraved by Aliamet as "Garde avancé de Hulans."

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1842 (Sm., who valued it at £189); it is no longer there.

904. **TRAVELLERS ATTACKED BY ROBBERS AT A FORD.** Sm. 368; M. 88.—In the left foreground of a barren landscape two loaded waggons and travellers ford a river to the right. A grey horse has broken the traces of the nearer waggon and rears up with fright at the robbers who attack it. Behind it a man kneels before a robber. Another robber galloping in the right foreground fires a pistol at a man on foot, who returns his fire. On the river-bank lie three dead men.

Signed half-way to the left with the full monogram; panel, 13½ inches by 19 inches.

Mentioned by Bode in Von Zahn (vi. 206).

Engraved by Moyreau, No. 88, as "Dévalisement d'Équipage."

In Guarienti's Dresden inventory (before 1753), No. 393, as "in the style of Wouwerman."

Also described by Hübner as "not an original"; yet it is genuine, as Bode noted in 1873.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1462.

905. **ROBBERS ATTACKING A MARKET-CART.** Sm. 111.—In the centre of a hilly landscape a market-cart drawn by a grey horse and a bay horse is attacked by robbers. The driver in the front of the cart defends himself with a knife against two robbers on the left. A woman in the cart strikes out with a yoke at the head of another robber who climbs on the cart. To the right, in front, a young peasant on horseback, facing the spectator, threatens with the butt-end of his whip two other robbers; one, with a wooden leg, grasps the bridle of his horse; the other man rushes forward with a knife, holding up his left arm to ward off the blow. In the left foreground a beggar woman with a child on her back bends down to pick up a stone. Behind her a country woman runs forward in fright. In the middle distance a beggar crawls forward

on his knees ; behind him another on crutches goes away. "Painted in the artist's second manner" (Sm.).

Panel, 14 inches by 16 inches.

Mentioned by Waagen (ii. 18).

Exhibited at the British Institution, London, 1826-27.

Sales.—Lebrun, Paris, 1773 (1960 francs).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 269 (1450 florins, Telting).

Pauwels, Brussels, 1814.

In the Royal collection, Buckingham Palace, London, No. 166 ; it was in the Royal collection, 1829 (Sm.).

906. ROBBERS ATTACKING BAGGAGE - WAGGONS.

Sm. 408 and Suppl. 190.—In a gloomy landscape robbers attack travellers whose waggons are crossing a ford. Dead and wounded lie on the ground ; fugitives are being fired on. In the right foreground a woman kneels before a robber who holds her to him with his left hand and draws his sword with his right. To the left a robber strikes a man lying on his back. Almost in the centre two horsemen, on a bay and a grey, are fighting with swords. Men are firing from a travelling waggon ; one of two tilt-waggons is overturned and the dead horse lies beside it. On the road to the left, on the farther bank, are other waggons and men running away with horsemen in pursuit. In the middle distance is a ruined tower with miserable huts to the left and trees and bushes to the right. The distant hills are veiled in a thick grey mist ; dark rolling clouds fill the sky. "Painted in the artist's first manner" (Sm.).

Canvas, 24½ inches by 42½ inches.

In the collection of the Emperor Charles VI.

In the Vienna Riding School, 1728.

In the Imperial Picture Gallery, Vienna, 1907 catalogue, No. 1349.

907. ROBBERS ATTACKING TRAVELLERS. Sm. 409.

—In a barren landscape robbers on horseback and on foot attack travellers. The road leads to the left down a little hill between a cliff and a clump of withered trees standing near the centre. In the foreground, in a hollow near a cascade, a two-wheeled cart in which a crying woman sits has been stopped. The driver whips up the horse. A robber on a grey horse fires at the travellers. Another robber on a dun horse takes aim at a man who tries to lead off a laden grey horse. A horseman waving his sword gallops forward. To the left between the trees and the cliff are other figures on the top of the road. A very early picture.

Panel, 15½ inches by 22 inches.

In the collection of the Archduke Leopold Wilhelm.

In the Imperial Picture Gallery, Vienna, 1907 catalogue, No. 1350 ; it was there in 1829 (Sm.).

908. ROBBERS ATTACKING A POST-CHAISE. Sm.

502.—Robbers on horseback and on foot attack a post-chaise which comes down the side of a hill from the right. In the centre foreground a robber in red on a grey horse, seen from the back, fires at the postilion,

whose horse kicks out behind. A dead man lies on the ground. To the right, farther back, a robber and a traveller, both galloping, exchange fire. A dead man lies under the robber's horse. In the middle distance a mounted traveller begs for mercy from two robbers; beyond, half-way up the hill, is another post-chaise. The robber in red on the grey horse forms the only passage of local colour. The atmosphere is finely rendered.

Signed with the monogram; panel, $23\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

In the gallery of Prince Liechtenstein, Vienna, 1885 catalogue, No. 430; it was there in 1829 (Sm.).

908a. Plundering Robbers.

Sale.—Amsterdam, April 17, 1708, No. 9.

908b. Beggars robbing a Horseman of his Cloak.—In a landscape.

Sale.—Hendrik Kerfbijl, Amsterdam, April 6, 1746 (Hoet, ii. 177), No. 2.

908c. An Attack on Baggage-Waggons.

$28\frac{1}{2}$ inches by $38\frac{1}{2}$ inches.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 73), No. 68, (190 florins).

908d. A Robber's Cave.—Thirteen figures. Men and a woman fling themselves at the seated captain's feet to beg for mercy.

Panel, $23\frac{1}{2}$ inches by 17 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 237.

Sale.—Vassal de Saint-Hubert, Paris, January 17, 1774.

908e. A Robber Scene.

Sale.—London, 1778 (£136 : 10s., Hume).

909. Highwaymen. Sm. 191.—On a winding road in a hilly and well-wooded landscape robbers on foot attack three horsemen.

Canvas, $28\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Engraved by Chedel as "Voleurs de Grands Chemins."

Sale.—Duc de Chabot, Paris, December 17, 1787 (2900 francs).

910. Soldiers attacking a Loaded Waggon. Sm. 211.—On a high road in the right foreground is a loaded waggon. The postilion falls from his horse wounded by the spear of a foot-soldier. Nearer the front a man on a kicking horse fires at a peasant. A horse and its rider lie dead in the road. In the distance is a high hill covered with trees and bushes; soldiers in ambush fire on the peasants. Sixty figures in all.

Canvas, 38 inches by 68 inches.

Engraved; described by Sm. from the anonymous print.

Sale.—Sir L. Dundas, London, 1794 (£390).

910a. Robbers attacking Peasants on a High Road. Sm. 177.

Panel, $19\frac{1}{2}$ inches by 22 inches.

Mentioned by Buchanan, *Memoirs of Painting*, p. 234.

Sales.—Comte de Merle, Paris, March 1, 1784 (1600 francs).

C. Alexandre de Calonne, London, March 23, 1795, No. 86 (£84).

910b. Soldiers attacking Travellers.

21 inches by 25 inches.

Sale.—Amsterdam, September 7, 1803, No. 207 (70 florins).

910c. An Attack of Robbers.—A cavalier gallops forward with others to the rescue of a waggon attacked by robbers. An early work.

Panel, 7 inches by 7 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. D 84.

910d. Highwaymen attacking a Country Waggon in the Dunes.

Canvas, 12 inches by 13 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 130 (305 florins, Van Yperen).

911. Robbers attacking Baggage - Waggon. Sm. 294, and Suppl. 12 and 171.—A bleak and barren landscape. In the centre is a waggon with two horses, one of which has fallen while the other is held by a robber. Another robber, in a cuirass and buff coat, on a grey horse, threatens a man who kneels before him. A man in the waggon defends himself against a mounted robber who strikes at him with the butt-end of his pistol. Farther off is a second waggon; around it robbers are pursuing peasants.

Panel, 16 inches by 19 inches.

Sales.—Lord Charles Townshend, London, 1819 (£63).

Sir George Warrender, Bart., London, June 2, 1837 (£158 : 11s., P. Norton).

911a. Robbers attacking Travellers.—Winter.

Canvas, 17½ inches by 22 inches.

Sales.—Antwerp, August 27, 1844, No. 169.

Antwerp, March 30, 1846, No. 28.

911b. A Waggon near a River.

Sale.—Henry Arteria, London, April 23, 1850, No. 42 (£35 : 14s.).

911c. Robbers attacking Peasants.—In the centre of a hilly landscape, at the entrance to a wood, robbers on horseback and on foot attack peasants in a waggon. A woman begs for mercy of the chief. One robber lies dead. In the distance another waggon is being driven away. An early work. [Possibly identical with 911e.]

Signed on the right at foot with the monogram; canvas, 26 inches by 32½ inches.

Sales.—Meynders, Amsterdam, April 23, 1838, No. 46 (615 florins, Engelberts).

Amsterdam, August 8, 1804, No. 212.

Amsterdam, October 6, 1809, No. 73.

Marquis de Salamanca, Paris, June 3, 1867, No. 148.

911d. **An Attack of Robbers.**—Travellers in a waggon defend themselves against robbers, one of whom holds the horses, while another is wounded in the head. Other travellers gallop away at the back.

Sale.—Saint Remy, Paris, April 26, 1870, No. 180.

911e. **Robbers attacking Peasants on the Way to Market.**
—[Possibly identical with 911c.]
Canvas, 26 inches by 32 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1871, No. 340.

In the collection of the Earl of Dudley, 1871, but not in the London sale of June 25, 1892.

911f. **An Attack of Robbers.**—An early work.
Signed; panel, 15½ inches by 21½ inches.

Sale.—A. Pacher Ritter von Eggentorfs, Vienna, December 14, 1870, No. 20.

911g. **The Attack.**—In a ravine a number of robbers are binding captives and carrying them off.

Signed; canvas, 21 inches by 25½ inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 211.

911h. **Robbers attacking Travellers.**
13½ inches by 18½ inches.

In the possession of the London dealer Larkin, 1892 catalogue, No. 53.

911i. **Horsemen attacking Travellers.**
Panel, 13½ inches by 18 inches.

Sales.—Lord Leigh and others, London, March 25, 1899, No. 118.

Britten Slee and others, London, March 23, 1901, No. 65.

Osmarton and others, London, March 22, 1902, No. 126.

912. **ROBBERS ATTACKING TRAVELLERS.**—Very brown in tone; the grey horse is not very prominent. A fine picture.

In the possession of the London dealers T. Lawrie and Co., 1903, No. 11.

912a. **The Attack.**—In a hollow with a few trees is a group of three horsemen. Two men whom they have attacked beg for mercy. Other men lie dead.

Signed to the left on a drum with the monogram; panel, 22½ inches by 18½ inches.

Sale.—Jos. Metz and Jos. Montag, Cologne, December 19, 1904, No. 81.

912b. **An Attack on Travellers.**
Panel, 13½ by 17 inches.

Sale.—Vera Koudacheff and others, London, December 1, 1906, No. 36.

913. **An Attack on a Convoy.** Sm. 377.—A hilly landscape with water in the left foreground. On the hill-top cavalry attack a convoy

of waggons. In front a Turkish soldier on a piebald horse gallops, sword in hand, at a cavalier on a prancing horse, who fires a pistol at him. In front lie a horse and its rider.

Engraved by Ravenet as "Enlèvement d'un Convoi," and described by Sm. from the print.

914. **Robbers attacking Travellers.** Sm. 395.—A winter scene in a wood. In front a man holds two horses. Beyond him two robbers strip a man. Two others seize a monk.

20 inches by 30 inches.

Engraved by Cousinet as "La Forêt Dangereuse," and described by Sm. from the print.

915. **LANDSCAPE WITH GYPSIES.**—To the right is a high house. To the left is a hill. There are no horses. A genuine but somewhat dark picture.

Exhibited in the Dutch Exhibition, Whitechapel Art Gallery, 1904, No. 177.

In the collection of Lewis Fry, Clifton, Bristol.

916. **THE GYPSY ENCAMPMENT.**—To the left are gypsies; to the right are soldiers. In the centre a man facing left has dismounted from a grey horse; he is having his hand read by an old gypsy woman.

Signed on the left at foot with the full monogram; panel, 15½ inches by 19 inches.

Probably acquired for Dresden by Count Gotter, and in Gotter's inventory, No. 157 or 158.

In Guarienti's inventory (before 1753), No. 1641.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1453.

917. **GYPSIES ENCAMPED.**—The gypsies are on the right at the foot of a high cliff. Near it is a view through a deep, narrow valley. On another hill to the left is a castle, with buildings at the foot. The gypsy group includes four adults and two children. Farther away are travellers—a horseman and two women standing beside a grey horse laden with goods. In the distance two waggons go away down the defile.

Signed on the right at foot with the monogram; panel, 18 inches by 24½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 112 (2950 francs).

In the possession of the London dealers Dowdeswell.

918. **A FORTUNE-TELLER.**—Near ruins. A very fine picture. It has been wrongly attributed to Pieter Wouwerman, but is an early work of Philips.

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 27.

919. **A GYPSY ENCAMPMENT.** Sm. 319.—Men, women, and children are scattered about in various groups and occupations. On the right, before a hut, seven gypsies with children are round a fire.

Behind them is a horseman in right profile. In the centre, near a leafless tree, is another group of six figures. Amongst them are a woman with a child on horseback and a black gypsy woman telling a man his fortune. In front and farther left a boy stands on his head. In the distance is a landscape with a town. The catalogue says that this is perhaps a school piece. "Painted in the artist's first manner" (Sm.).

Signed on the left at foot with the full monogram, though the W is now illegible; panel, 25 inches by 24 inches.

Sale.—H. Rottermond, Amsterdam, July 18, 1786, No. 373 (995 florins, Leutscher).

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 511; it was there in 1829 (Sm., who valued it at £315).

920. **GYPSIES AND TRAVELLERS NEAR A GROTTO.** 18 inches by 15 inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 940.

921. **GYPSIES.**—With other figures at the edge of a sheet of water. In the collection of Baron Gustave de Rothschild, Paris.

922. **A GYPSY ENCAMPMENT.** Sm. 431.—To the left, under a canvas fastened on a tree-trunk, is a gypsy family consisting mostly of women and children. One woman reads the hand of a peasant who has dismounted from a brown-spotted grey horse and holds it by the bridle. Behind him a peasant on a bay horse faces the spectator. To the right is a coach drawn by four fine greys. The coachman sits on the box; a lady looks out of the door at a gypsy child running alongside to beg. On the road to the right, near the coach, is a man with a hawk. In front of the horses is a gypsy girl begging. In the distance to the right are a shepherd with his sheep and a villa in a park. [Pendant to 764.]

Signed to the left at foot with the full monogram; panel, 14 inches by 16 inches.

Engraved in the Musée Napoléon.

Restored by the Louvre in 1815.

A good copy of the picture is No. 1131 in the Schwerin Museum; a second—attributed to "Matthaeus Weyer," that is, Matthaeus Scheits—was in the Hausmann collection, Hanover, and is now in the Hanover Provincial Museum, 1905 catalogue, No. 598.

In the Schwerin Museum, 1882 catalogue, No. 1129.

922a. **A Gypsy Encampment.** Sm. 88 and 484.—A party of ladies and gentlemen ride past. In front is a piece of water; boys are bathing and a dog drinks. Near them is a boat. To the left is a beggar with a wooden leg.

Panel, 17½ inches by 15 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 478), No. 22 (550 florins).

922b. A Grotto with Gypsies.

Sale.—Hendrik Schut, Rotterdam, April 8, 1739 (Hoet, i. 572), No. 5 (252 florins).

922c. A Spanish Gypsy Woman.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 12 (100 florins).

922d. Gypsies in a Grotto.

Sales.—Amsterdam, April 27, 1740 (Hoet, ii. 1), No. 6 (60 florins).

922e. A Woman Fortune-Teller.—With figures and horses.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 81), No. 12 (395 florins).

922f. A Woman Fortune-Teller.—With horses and figures.

Panel, 13 inches by 15½ inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 511); apparently not in the Braamcamp sale of 1771.

923. Bandits halting in a Landscape. Sm. 142.

25½ inches by 38½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 395.

Sale.—Thélusson, Paris, December 1, 1777 (2753 francs).

924. A Gypsy Encampment.—In the left foreground a peasant on a yellowish horse and another holding the bridle of a bay horse are near a group of gypsy men and women at a fire. A cavalier in a red cloak on a grey horse rides through a stream; near an old stone bridge a man stands fishing. In the middle distance sit two wayfarers. A man walking up a path among the dunes goes behind a hill. To the right is a cottage near tall trees. In the distance are a castle and hills. On the horizon is a river.

Canvas, 21 inches by 25 inches.

Sale.—Amsterdam, April 9, 1783, No. 69.

924a. Gypsies telling Fortunes.

Sale.—London, 1786 (£66 : 3s.).

924b. Gypsies telling Fortunes.

Sale.—London, 1788.

924c. A Halt of Banditti. Sm. 213.—A confused multitude of disbanded military and desperate marauders.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£108 : 3s.).

924d. The Woman Fortune-Teller.—In a hilly Italian landscape, in front are a woman with two children and a lady having her fortune told. Near them are a cavalier on a bay horse and another on foot. A boy begs for an alms. Farther away are two grooms; one saddles a horse. Other beggar women sit or lie on a hill. To the right are ruins; in a vaulted place men, women, and children are at a fire. [Possibly identical with 927.]

Panel, 15 inches by 13½ inches or the reverse.

Sale.—Amsterdam, October 6, 1809, No. 71.

924e. **A Hawking Party in a Gypsy Encampment.**—To the right gypsies cook at a fire. Others tell the fortunes of horsemen who have dismounted. A lady on horseback waits near a fountain.

Panel, 13½ inches by 15 inches.

Sales.—Van Mael, Antwerp, April 20, 1818, No. 1 (200 florins, Maes).

924f. **Gypsies.**

Sale.—John Webb, London, 1821 (£136, Peile).

924g. **The Woman Fortune-Teller.**—In a wooded dune landscape a falconer stands beside his grey horse having his hand read. Near him is a groom.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 34 (59 florins, Beelaerts).

925. **Travellers halting, with Gypsies.** Sm. 456.—In the foreground of a landscape a grey horse and a bay horse stand together. Their riders—a woman with a child and a man—rest on the right; the man is asleep. At the woman's feet is a dog. In the left middle distance gypsies surround a horseman.

Panel, 9½ inches by 12 inches.

In the possession of the London dealers Woodburn, 1829 (Sm.).

926. **Travellers halting, with Gypsies.** Sm. 304.—A high rocky hill. On the right gypsies are grouped round a fire. In the centre foreground are a horseman and a lady in yellow who has her fortune told. "A dark picture" (Sm.).

Panel, about 15 inches by 12 inches.

In the collection of Edward Gray, Harringay House, near London, 1829 (Sm.); the collection was sold in 1839.

927. **The Fortune-Teller.** Sm. Suppl. 134.—To the right, under a pile of ruins adjoining a rock, is a lofty arched cave. At the entrance eight gypsies grouped round a fire watch the roasting of a fowl. Near them are a gentleman and a lady in yellow silk, who has her fortune told. Farther back is a cavalier on a bay horse. On the left are other figures on the side and top of a steep hill. "This beautiful picture has the charm of a clear sky added to the richest hues of colouring" (Sm.). [Possibly identical with 924d.] Panel, 14 inches by 15½ inches.

Sale.—Bourgeois, Paris, 1840 (7000 francs).

928. **A Halt of Travelling Merchants and Gypsies.** Sm. Suppl. 249.—A cave or passage through a mountain to the open country. In the cave to the left are two horses, a grey in profile and another lying down. Beyond these four persons unload a waggon. On the right four gypsies, one of them with an infant, are grouped round a fire over which hangs a cauldron. Farther back a gypsy tells a traveller his fortune; the

traveller's horse stands behind in a foreshortened position. "The figures and cattle in this picture are of unusually large proportions" (Sm.). [Compare 931a.]

Panel, about 15 inches by 22 inches.

In the collection of William J. Fripp, Cotham, near Bristol.

928a. A Gypsy Encampment.

18 inches by 16 inches.

Sale.—Casimir-Périer, London, May 5, 1848 (£220 : 10s.).

929. A Gentleman having his Fortune told. Sm. Suppl. 68.—In the foreground of a hilly landscape a gentleman in a red coat has dismounted from an iron-grey horse to have his fortune told by a gypsy woman, near whom are several children. His companion sits on a bay horse with his back to the spectator. On the opposite side is a party of gypsies; one washes a pan in a brook; a woman sits nursing a child; several are grouped round a fire near a clump of trees. "Painted about the commencement of the artist's second manner" (Sm.). [Pendant to 881.]

Panel, 14 inches by 16½ inches.

Sales.—Dubois, Paris, December 7, 1840 (9000 francs).

Sir Thomas Baring, London, June 2, 1848 (£183 : 15s., Norton).

930. The Fortune-Teller. Sm. 239 and Suppl. 90.—A hilly landscape. Near a grotto on the left a lady, accompanied by a cavalier, has her fortune told by a gypsy woman with two children. Beyond is a man on a brown horse, of whom a boy is begging. Near an old arch are gypsies round a fire.

Panel, 14½ inches by 13 inches.

Sale.—Helsleuter (Van Eyl Sluyter?), Paris, January 21, 1802 (2260 francs).

In the Steengracht collection, The Hague, 1842 (Sm.), but no longer there.

Sales.—Comte de Morny, London, 1848 (£189).

Comte de M(orny), Paris, May 24, 1852, No. 35 (5400 francs).

930a. A Gypsy Encampment.

Signed; canvas, 13 inches by 16 inches.

Sale.—Amsterdam, March 5, 1861, No. 177 (A. Philip).

930b. A Halt in a Gypsy Encampment.

Exhibited at Leeds, 1865, No. 625.

Then in the collection of Robert Napier.

931. The Fortune-Teller. Sm. Suppl. 72.—In the foreground of a bare hilly landscape, on a river-bank, a cavalier has dismounted from a grey horse to have his fortune told by a gypsy woman with a child on her back and two others at her side. His companion, on a bay horse, rides across the river. Another woman, carrying a child on her back and leading one by the hand, accompanies him. To the left is a party of gypsies under a canvas shelter attached to a tree. [Compare 354.]

13 inches by 15 inches—according to the Gillott sale catalogue.

Exhibited, London, 1835.

In the collection of Earl Granville, 1835-42 (Sm.).

Sales.—Earl Granville, London, June 21, 1845 (390, Farrer).

Casimir Périer, London, May 5, 1848 (£346 : 10s., Brown).

Brown, London, May 1856 (£288 : 15s., Pearce); later bought by Pennell.

(Probably) J. Gillott, London, April 19, 1872 (£630, Lord Bective).

Lord Bective, London, 1878 (£372 : 15s., Agnew).

931a. A Gypsy Encampment.—In a cavern a gypsy family prepares for a journey. A man saddles a grey horse; a woman with a child sits on another horse. Through the entrance is a view of a hilly landscape, in which is a woman with two boys. A dark picture. [Compare 928.]

Panel, 15½ inches by 21 inches.

Sales.—F. Baars, C. Bennert, and others, Cologne, May 14, 1900, No. 139.

Von Schauss Kempfenhausen, Cologne, April 29, 1901, No. 212.

932. A GYPSY ENCAMPMENT.—Gypsies, men and women, camp round a ruined hut in a landscape with cliffs to the right. Some drink at a stream in front. A rider has dismounted to water his horse. An early work, brown in tone.

Signed, 18 inches by 24 inches.

Sale.—Brussels, January 21, 1903, No. 139.

933. THE BOHEMIANS. Sm. 203.—In the left foreground is a man in brown on a chestnut horse, seen from the back. To the right of him is a grey horse, facing to the right in a three-quarter view, with a red saddle. Farther right again stands its rider in brown, facing the spectator; a gypsy woman in a light-grey bodice and a blue-and-brown skirt holds his hands to tell his fortune. The woman carries an infant on her back and has a boy on her right and a dog on her left. To the right again two women with children sit facing the spectator. Behind them stand a woman, seen from the back, and three other figures. To the right of these a woman puts sticks on a fire over which hangs a pot. Other figures are seen beyond the fire and on a knoll on the extreme right. In the distance are hills. Blue sky with clouds. A work of the painter's maturity.

Signed half-way to the left with the monogram; panel, 12½ inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 202; and at the Dutch Exhibition, Whitechapel Art Gallery, 1904, No. 302—lent in each case by Colnaghi.

Sales.—Marin, Paris, March 22, 1790 (800 francs).

Claude Tolozan, Paris, February 23, 1801 (2000 francs).

Comte Pourtalès, London, May 19, 1826, No. 52 (£105).

In the collection of Martin Colnaghi, London, who bequeathed it to the National Gallery, 1908.

In the National Gallery, London, No. 2282.

934. THE HAY-CART. Sm. Suppl. 142; M. 42.—On the right is an old tower; in the ruined courtyard wall is a wide archway.

In front of the wall to the left a man loads a cart with hay which another man hands up from a boat lying beside the bank of a turbulent stream on the left. Nearer the front a peasant with his wife and child is lunching. Near the cart a grey horse and a bay are grazing. Farther back to the right a girl on a dappled-grey horse holds a rake and converses with a man in a red jacket. To the right a boy pulls another on a sledge. A beggar family encamp in the archway. A woman is on the steps of the tower. [Pendant to 646.]

Panel, $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Engraved by Moyreau, No. 42, as "Le Marchand de Foin"; and also in the Musée Napoléon.

In one of the Royal Prussian palaces.

In the Louvre; restored in 1816.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 903.

935. HARVESTERS IN THE MIDDAY REST.—In the foreground of a cornfield at harvest-time country people sit on the ground beside a stream flowing to the right. One man holds an earthenware jug to his lips and leans back to drink. Another is eating a piece of meat which he has cut off a bone. Beside him a woman holds a sleeping child. To the left lies a dog. To the right of this group are two horses, a grey which is grazing and a bay which is lying down. Near them to the right is the front of a loaded harvest-waggon. To the left the cornfield stretches far away into the middle distance; labourers are reaping and binding the sheaves. Beyond are houses and trees. In the right distance are hills. In the centre is a road on which a horseman and a man on foot approach the front.

Signed at foot in the left-hand corner with the full monogram; panel, $12\frac{1}{2}$ inches by 14 inches.

In the chief Kassel inventory, 1749, No. 625.

In the Palace, Kassel, 1783 inventory, No. 60.

In the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 346 (old No. 319).

936. A VIEW OF A CORNFIELD AT HARVEST. Sm. 432.—In the foreground to the right is a cart almost filled with corn, drawn by a grey horse which is grazing; it is seen from the back in a three-quarter view. A woman stands on the top taking a sheaf from a man. In front of the cart sits a woman with a child beside her. To her right stands a man in profile to the left. A dog drinks at a stream on the left. In the middle distance is a farm with a cornfield; labourers are reaping and binding the sheaves.

Signed on the right at foot on the road with the full monogram; panel, 12 inches by 12 inches.

Engraved in the Musée Napoléon.

Purchased in 1715 from Jan Goeree, with 400 and a tapestry representing Mary Magdalen (for 300 florins). These came from the estate of Gerard Reuver and his wife Baligje Hulft, who had inherited the pictures from her brother Jan Hulft of Brussels.

In the collection of Madame van Reuver, Delft, bought as a whole by the Landgraf of Hessen Kassel, December 18, 1750.

In the Kassel Palace, 1783 inventory, No. 98.

In the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 355 (old No. 328).

937. **THE HAY-WAIN.** Sm. 420.—A river fills the foreground and flows away to the left. On the bank is a group of figures. In the centre a peasant in a high red cap rides into the water to ford the river. A woman mounted behind him leans down towards a little boy in a yellow jacket, whom a woman lifts in her arms to carry him across. To the right of her is a grey horse drawing a manure-cart; the driver and the front part only are visible. Behind the woman is a laden hay-wain with two horses in front, facing the spectator. In the left middle distance four men are loading hay into boats. A hilly distance.

Signed on the left with the full monogram; panel, 16 inches by 19 inches.

Engraved by Duplessis-Bertaux in the Musée Napoléon; by Dupréel as "Les Foins" in the Musée Français; and by Huijgens in the Steengracht collection, No. 21.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 479), No. 21 (680 florins).

Sm. wrongly identifies it with the picture in the sale—Pieter van Buytence, Delft, October 29, 1748 (Hoet, ii. 225), No. 4 (610 florins)—which was tall and narrow. The Hague catalogue mentions neither this sale nor Sm.'s number. W. Bürger, however, gives it in connection with Sm. in *Musées de la Hollande*, i. 261.

In the Lormier collection, 1752; he had bought it from Gerard Block (for 792 florins)—according to Hoet, ii. 446; in his store-room catalogue of December 1754, No. 340.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 327 (1215 florins).

In the collection of Govert van Slingeland.

In the collection of the Stadtholder William V. (Terw. 719).

At the Louvre, Paris, 1795-1815.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 218 (Sm. valued it in 1829 at £262 : 10s.).

938. **HARVEST-TIME; A PASSING STORM.** Sm. Suppl. 135.—In the left foreground, before a cottage, a woman sits nursing a sleeping child. Another child sits beside her to the right; farther away is a dog. On the right a grey horse and a dark horse stand in profile to the right. Behind them a man on a hay-cart forks up the hay to another man standing to the right on a higher hay-cart or a hay-stack. A third man stands behind. "Exposure to the sun has greatly injured this picture" (Sm.).

Signed on the right at foot with the monogram; panel, 12 inches by 15 inches.

In the collection of King James II.

In the Hampton Court Palace picture gallery, 1898 catalogue, No. 690.

939. **THE HAY-WAIN.** Sm. 417 and Suppl. 196.—In the centre, on a low hill a little way back, is a laden hay-wain with two horses seen from the back. In the centre foreground a man puts fodder before a grey and a bay horse who have been unharnessed and stand in profile to the right. A woman holds a little boy on the bay horse. To the left a boy rides on a big dog. To the right, on a river-bank, sits a woman with a child. In the river and on the bank, farther back, are bathers. A dog crosses a plank from the shore to the hay-boat. A picture of very good quality. "This picture was painted in the artist's later time; it is silvery in tone, full of colour and exquisitely finished" (Sm.). [Pendant to 84.]

Signed on the left at foot with the full monogram; panel, 13½ inches by 16 inches.

Mentioned by Waagen (iii. 47).

Engraved in the Stafford Gallery, No. 99, by J. Scott.

Sale.—Amsterdam, June 26, 1799, No. 10 (2810 florins, Coclers).

In the collection of the Marquis of Stafford, 1829 (Sm.); and of Lord Francis Egerton, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 282.

940. **A HAYFIELD IN HARVEST-TIME.** Sm. 256 and Suppl. 94.—In the left foreground is a canal with a laden boat half cut off by the frame, and a boy bathing. Close to the shore is a hay-wain. A man and a boy stand on it, and a woman and a man below throw up hay. Of the four horses one, a grey, is lying down. Tools are on the ground. Farther right are two sportsmen on foot; a beggar lying down asks an alms. In the distance labourers are making hay. Beyond is another hay-wain with two horses in profile to the left. A farm is seen amidst trees on the right. "This picture is painted in the artist's third manner, remarkably clear and silvery in tone and of the choicest quality" (Sm.). [Said to have been a pendant of 355.]

Canvas, 25½ inches by 30 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 261; and by Waagen (ii. 19).

An old copy is in the Dulwich College Gallery, London, 1892 catalogue, No. 18.

Exhibited at the British Institution, London, 1826-27; and at the Royal Academy Winter Exhibition, London, 1877, No. 157.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 119 (4200 florins, Lafontaine).

Lafontaine, London, June 12, 1811, No. 61 (£1785—an artificial price, according to Sm.).

In the Royal collection, Buckingham Palace, London, No. 57; it was in the Royal collection, 1829 (Sm., who valued it at £1000).

941. **HAY-HARVEST.** Sm. 311.—In the left foreground a woman sits with a child in her lap near a waggon with a grey horse in profile to the left. A man stands behind; a boy sits on the back. On a hill in the middle distance is a waggon, with the horse unharnessed to the

right; two men load the waggon with hay. On the right at the foot of the hill two boys enter a boat to go fishing. "A picture of estimable quality" (Sm.).

Signed with the full monogram; panel, 16 inches by 14 inches.

Mentioned by Waagen (ii. 343).

Sale.—J. Van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 134 (1225 florins, Fouquet).

In the Dulwich College Gallery, London, 1892 catalogue, No. 182 (Sm. valued it in 1829 at £262 : 10s.).

942. **PEASANTS RETURNING HOME WITH HARVEST WAGGONS.** Sm. 320.—To the left, on the bank of a navigable river are two laden waggons. A dark horse is harnessed to the nearer one; a peasant sits on its back conversing with another man who stands behind an unharnessed piebald horse facing right. A boy sits on top of the load. Near the river-bank in the middle distance is a boat with two figures. [Pendant to 943.] "Both these pictures are of very good quality" (Sm.).

Signed on the left at foot with the full monogram; panel, 11½ inches by 14 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 500; it was there in 1829 (Sm.).

943. **A PEASANT WATERING HIS HORSES ON THE WAY HOME.** Sm. 321.—A stream flows from the centre to the front, where it branches. On the right a peasant on a dark horse is in the centre; to the right of it a grey horse drinks; both are in profile to the left. Behind, on the field, is a loaded waggon on which sits a woman with a child in her arms. In the middle distance is a bridge. A man sits fishing and a peasant stands on the bridge. In front are two bathers. A good picture of the middle period. [Pendant to 942.]

Signed on the right at foot with the full monogram; panel, 11½ inches by 14 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 502; it was there in 1829 (Sm., who valued it at £420).

944. **PEASANTS LEADING A HAY-WAIN.**—To the left, on the bank of a river which is only partly seen, is a hay-wain with two horses in profile. A woman sits on the top. A man rides the second horse, a bay; the leader is a grey piebald. In the centre is a mounted peasant, facing the spectator, with a dog. To the right is a sheet of water into which a man drops hay; another man in a red coat, with a basket, is in a boat. On the bank kneels a woman with a child. In the distance, at the end of a wall, is a round tower with scaffolding. Attributed in the old inventories to Pieter Wouwerman.

Panel, 14 inches by 16 inches.

Probably acquired at the Revolution.

In the Louvre, Paris, 1902 catalogue, No. 2633.

945. **TWO HORSES AND A HAY-WAIN.**—With two other horses in front of an inn. To the left are a couple jesting. To the right is the hostess. [Compare 957*a*.]

A large picture.

In the collection of Baron Alphonse de Rothschild, Paris.

946. **REAPERS TAKING THEIR MIDDAY REST.** Sm. Suppl. 63.—Three reapers are resting in the fields. One, seated on the ground, raises a large earthenware jug. Another lies near a loaf which is cut in halves. Behind them sits a woman with a child in her arms. A third reaper stands holding a scythe. To the left stands a bay horse, near a grey horse which is lying down. In the middle distance are reapers at work. In the distance is a village. Cloudy sky with a gleam of sunshine. The picture has suffered greatly, but would gain much by careful restoration.

Signed on the left at foot with the full monogram; canvas, 12½ inches by 16 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1041; it was there in 1842 (Sm., who valued it at £200).

947. **HARVEST-TIME.**—To the right beyond water is a field in which labourers are reaping rye and binding the sheaves. A two-horsed waggon laden with sheaves goes off to the right. On the left a road leads into the distance; on it are a horseman and some people on foot. A horse grazes at the roadside. In the distance are a farm, a village and church, and, beyond, moderately high hills. Blue sky with clouds.

Signed on the right at foot with the monogram; canvas, 16 inches by 23 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 423 (400 florins, Fouquet).

Presented by the Emperor Nicholas I. to the Academy in 1832.

In the Academy of Fine Arts, St. Petersburg, 1874 catalogue, No. 499.

948. **RESTING AT HAY-HARVEST.** Sm. 521.—In front are two old horses. The nearer, a piebald, is in profile to the left; a man stands behind it. The other horse stands to the right and is seen from the back. In the left centre sit two women, one of whom bends down to a child standing at her knees. A man stands leaning on a stick in front of them. To the right and farther back is a loaded hay-wain, only half of which is visible. Two children are on the top of it; one has a bird in a snare; a boy standing in front of the wain stretches out his hands to get it. "A good example of the master" (Sm.).

Panel, 15 inches by 13 inches.

A copy was in the collection of Count Suminsky, Tharandt; sold in 1906.

In the collection of Prince Eugene, Munich, 1829 (Sm., who valued it at £262 : 10s.).

In the Leuchtenberg collection, St. Petersburg, No. 162.

949. **A HAY-WAIN.**—On a river-bank. Numerous figures. Two men stand in the wain; a third, below, hands them up a pole. The horses have been taken out; the foremost is a grey, to which a man gives fodder. By the bank to the left lies a boat. Farther away are two bathers. Other men water their horses below a bridge. A picture of the mature period in the style which Lingelbach imitated. It is very good but much damaged.

Signed on the left with a monogram, part of which only is legible; panel, 14 inches by 16 inches.

In the collection of Queen Louisa Ulrica of Sweden.

In the collection of King Gustavus III.

In the Stockholm National Museum, 1900 catalogue, No. 714.

950. **Harvest.** Sm. Suppl. 126.—Reapers in the field and travellers on the road enliven a spacious open landscape. A man leads a laden grey horse, followed by two figures with bundles on their backs. A woman with a child sits at the roadside. An approaching storm darkens the landscape. Gleams of light fall on the cornfield and on a ruined tower in the centre.

Signed on the left at foot with the full monogram, which does not look very genuine; panel, 9½ inches by 16 inches.

Acquired by H. von Reith for the gallery in 1811.

In the Belvedere, Vienna, 1842 (Sm., who valued it at £150).

In the Imperial Picture Gallery, Vienna, 1907 catalogue, No. 1352.

950a. **A Corn-Waggon.**

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 45 (87 florins).

950b. **A Hay-Wain.**

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 205), No. 4 (280 florins).

950c. **A Hay-Wain.**—With horses.

14 inches by 16 inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 425), No. 34 (390 florins).

950d. **A Hay-Wain.**—With various figures.

16 inches by 14 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 124—No. 130 in the original catalogue—(300 florins, Snakenburgh).

951. **Hay-Harvest.** Sm. 19; M. 58.—On a canal to the left is a boat laden with hay lying close to the bank. On the top of it is a man lifting hay with a fork. At the bows are two other men. On the bank to the right is a hay-wain on which a man stands, while a child is lying down. A peasant facing the spectator rides into the water with a dog at his side. To the right of him is an unharnessed horse in profile to the left. Alongside the boat stands another man. [Pendant to 601a.]

13 inches by 16½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 39.

Engraved by Moyreau, No. 58, as "Le Port au Foin."

Sale.—Chevalier de la Roque, Paris, 1745 (280 francs, with pendant).

In the Peilhon collection, Paris, 1748.

951a. Harvest.

In the Merian collection, Frankfort-on-Main, which in 1752 was offered for sale by Jacob Heldewir (Hoet, ii. 350, No. 163).

951b. Corn-Harvest.—In the right foreground men are reaping and loading waggons. On a road to the left are figures and horses. In the distance is a high hill. [Pendant to 951c.]

Canvas, 15 inches by 22 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 509), No. 3 (515 florins, with pendant).

951c. Corn-Harvest.—In the centre foreground is a horseman. Close to him are a beggar and a man beside a grey horse. In the left middle distance is a waggon full of corn drawn by four horses. On the right are reapers at work. In the distance are houses and high hills. [Pendant to 951b.]

Canvas on panel, 15 inches by 22 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 510), No. 4 (515 florins, with pendant).

952. Hay-Harvest.—In the foreground is a laden hay-cart; a grey horse and a bay horse, unharnessed, stand beside it. Farther away is a boat on a stream in which are bathers and horses. In the middle distance is a bridge.

Panel, 15 inches by 17 inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 141 (400 florins, Muijske).

953. The Hay-Wain. Sm. 95.—In the foreground a man stands holding the bridle of his grey horse and conversing with some people. In the middle distance is a hay-wain with two horses; a man unloads the hay into a boat. In the river are bathers. [Pendant to 446.]

Panel, 16 inches by 14 inches.

In the Braamcamp collection, 1752 (Hoet, i. 511).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 285 (705 florins, P. Oets).

953a. The Hay-Wain.—With a grey horse and a bay horse.

Panel, 17 inches by 14½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 48; it cannot now be identified with any Kassel picture.

954. Hay-Harvest.—In front are two horses; one of them is grazing. Behind them a peasant stands near a hay-cart. On the left men and women dance. In the middle distance sits a woman with a child in her lap; beside her a man lies asleep. [Possibly identical with 957a.]

Canvas, 12 inches by 14 inches.

Sale.—Amsterdam, December 5, 1785, No. 112 (60 florins, Yver).

955. Corn-Harvest.—In front labourers are bringing in the corn. Near them is a laden waggon with two horses. To the left are a horse grazing, figures, and a horseman.

Canvas, 10½ inches by 22 inches.

Sale.—Amsterdam, July 13, 1790, No. 125 (290 florins, Van der Schley).

956. Hay-Harvest.—In the left foreground, in front of a cottage amidst trees, a woman sits with a sleeping child on her lap; a child plays with a dog. Farther away is a man near a barrow full of grass from which a bay horse is feeding, while another horse grazes. The horses have been unharnessed from a hay-cart which one man unloads while another stacks the hay. On the right a man with a beer-jug crosses a wooden bridge over a stream. Beyond are rustics at work or resting.

Panel, 12½ inches by 15½ inches.

Sale.—J. Rendorp, Amsterdam, July 9, 1794, No. 67 (355 florins, Coclers).

957. A Hay-Wain.—In a fine landscape men are loading a hay-wain drawn by a white horse and a grey horse. In front are two women and a child near a man.

14 inches by 15 inches.

Sale.—Amsterdam, September 7, 1803, No. 206 (255 florins).

957a. Hay-Harvest.—In the foreground of a fine landscape country men and women are resting. Near them are two horses and a hay-cart. Farther back is a river with hills in the distance. [Compare 945. Possibly identical with 954.]

Canvas, 14 inches by 16 inches.

Sale.—Amsterdam, September 7, 1803, No. 208 (61 florins).

958. Hay-Harvest.—On a grassy hill is a loaded hay-wain. Near it are two horses and a dog, two women conversing with a man, and other figures.

Panel, 15 inches by 14 inches.

Sale.—Engelberts, Amsterdam, August 25, 1817, No. 113 (251 florins, Gruyter).

959. Carrying the Hay.—In front of a farm stands a waggon with two grey horses. A man lifts the hay on his fork up to a woman on the rick. Near the waggon two children are playing. A man wheels out a barrow full of dung. In the farmyard a dappled-grey horse drinks from a pail. A cavalier in yellow with a plumed hat, on a bay horse, pays the landlord, who stands hat in hand. Another horse is eating hay. A groom is about to bridle two horses. Hens, a saddle on the ground, and other accessories.

Panel, 9½ inches by 12 inches.

In the collection of the Duke of Brunswick until 1795.

Sale.—De Burtin, Brussels, July 21, 1819.

959*a*. **A Waggon being loaded with Corn.**—In a landscape.
Canvas, 19½ inches by 16 inches.

Sale.—Widow of J. H. Telting, born A. M. Jutting, Amsterdam, October 23, 1824, No. 23 (45 florins, Gruyter).

959*b*. **Corn-Harvest.**

Sale.—Lord Radstock, London, May 12, 1826 (£119 : 14s.).

960. **A Hayfield.** Sm. 427.—Mowers at work. The chief group consists of two men, one of whom drinks out of a pitcher. In front are a woman and child. To the right a grey horse grazes and a dark horse is lying down near a pool.

Panel, 11 inches by 13 inches.

In the Louvre, Paris, 1829 (Sm., who says that the experts valued it in 1816 at 6000 francs). But the size and description do not tally with those of the Louvre picture (944).

961. **The Hay-Cart.** Sm. Suppl. 206.—A peasant in a hay-cart, the horses of which have been taken out, puts up hay to a man on a high rick. Nearer the front a labourer fills a barrow with fodder, which a brown horse is eating, while a grey horse browses on the grass. Near them is an old cottage, in front of which sits a woman with a child in her arms ; a boy near her plays with a dog. On the other side a youth crosses a plank over a brook, beyond which are harvesters at work. "An excellent little picture" (Sm.).

Panel, 13 inches by 16 inches.

Sale.—John Maitland, London, July 30, 1831 (£267 : 15s., Woodburn).

962. **View over an Open Country during Harvest.** Sm. Suppl. 207.—A cavalier on a brown horse has his back to the spectator. A beggar with a wooden leg is with a woman. A cavalier stands beside a grey horse. A man carries a hoop of hawks. Two monks, with a third cavalier on a bay horse. Harvesters are resting or at work in the field. A laden waggon with four horses. A passing cloud promises rain.

Canvas, 15 inches by 21½ inches.

Bought of Hérís, Brussels, by Sm. in 1829.

Sale.—George Morant, London, 1832 (£152 : 5s.).

962*a*. **The Reapers.**—A fine picture.

Sale.—Brussels, August 1, 1842, No. 113.

963. **Harvesters at their Repast.** Sm. 101 and Suppl. 268.—In the foreground two peasants and two women eat their dinner. One man on his knees drinks from an earthenware jug. Another man lying beside him converses with a woman who sits a little to the left nursing a child. Behind her are a boy and a woman standing. On the ground lie a loaf and other articles. To the left of this group is a grey horse, unharnessed, in profile to the right ; behind it lies an ass. In front is a brook. In the middle distance a reaper gathers up the hay. Another man, near two horses, holds up some on his fork to a boy in a rude shed.

Panel, 14 inches by 15 inches.

Exhibited at the British Institution, London, 1847.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194-95,

Engraved by Weisbrod in the Choiseul Gallery, No. 70.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No.

107 (205 florins)—measuring 17 inches by 16 inches.

Duc de Choiseul, Paris, April 6, 1772 (2410 francs).

Prince de Conti, Paris, April 8, 1777.

Lady Stuart, London, May 15, 1841 (£409:10s., Nieuwenhuys);

it was in this collection, 1829 (Sm.).

In the possession of Joseph Barchard, London, 1847.

963a. **Haymaking**.—Silvery in tone.

About 30 inches by 42 inches.

In the collection of Sir Robert Peel, Bart., 1854 (Waagen, i. 408); but not among the pictures bought by the National Gallery.

963b. **Haymaking**.

In the Lürman collection, Bremen, 1863 (Parthey, ii. 808).

964. **Landscape with Harvesters**. Sm. 216.—In the centre foreground a young girl lies on the hay. At her head kneels a young peasant who embraces her. Another girl pulls him back. To the left stands a laughing peasant. A little dog barks. On the left is the front part of a cart with a grey horse in a three-quarter view to the right. In the right middle distance two peasants gather up the hay. "Of fine quality" (Sm.).

Panel, 15 inches by 13 inches.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 304 (1100 florins).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 121 (1550 florins, De Vries).

B. de Bosch, Amsterdam, March 10, 1817, No. 24.

A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 72 (8850 florins, D. Roos); it was in this collection in 1829 (Sm.).

Prince Demidoff of San Donato, Paris, April 18, 1868, No. 21.

B. Narischkine, Paris, April 5, 1883, No. 41 (53,000 francs).

964a. **Harvest**.—In a landscape a man puts a large sack on a cart, while holding the horse by a halter. Near him is a dog. To the left is a tall tree.

Panel, 12½ inches by 10 inches.

Sale.—H. Hollander, widow of G. J. Schauten, H. Pino, and others, Amsterdam, October 14, 1884, No. 83.

965. **Haymakers resting**. Sm. 412.—In front stands a grey horse in profile. To the left lies a bay horse. In the right foreground are a woman with a child in her arms, a man standing near her, and one or two other figures. Beyond is a loaded hay-cart. "A dark picture and a little foxy" (Sm.).

Panel, 12½ inches by 10½ inches.

In the collection of the Duke of Marlborough, Blenheim, 1829 (Sm.).

Sale.—Duke of Marlborough, London, May 14, 1904, No. 68—entitled
“Landscape with Country Woman and a Grey Horse.”

966. **A MARKET SCENE.** Sm. 183 and Suppl. 65.—A broad open market-place in a Dutch town. To the right of the centre stands a servant girl with a pail on her arm in front of a market-woman's vegetables spread out on the ground. On the right men unload baskets of vegetables from a sledge drawn by a horse, and carry two of them behind the booth. Towards the left middle distance are other booths, another woman selling vegetables, a fish-woman, and others. In the left foreground are people selling cheese and vegetables. At either side of the middle distance are houses and gardens. In the centre of the background are a man with a barrow and a harlequin surrounded by children.

Canvas, 25 inches by 32 inches.

Exhibited with the Six collection, Amsterdam, 1900, No. 168.

Sales.—Morel, Paris, April 19, 1786 (3700 francs).

Marin, Paris, March 22, 1790 (3000 francs).

In the Six van Winter collection, 1829 (Sm.); purchased in 1800 (for 3650 florins), according to Lafenestre.

In the collection of J. Six, Amsterdam.

967. **A Vegetable Market.**—In an Italian town. In the centre is a woman with various vegetables. Near her is a bay horse with a sledge full of baskets and vegetables. To the left are poultrymongers and a cheese-dealer with numerous other figures. To the right are boats on a river crossed by a stone bridge. A fine background. Silvery in tone.

Canvas, 29 inches by 42 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 83.

968. **A SEA-SHORE.**—With numerous figures. Cold, grey, and black in tone.

Signed; a large picture.

Mentioned by Waagen (Suppl. 296); and by W. Bürger, *Trésor d'Art en Angleterre*.

Exhibited at Manchester, 1857, No. 912.

In the collection of John Walter, Bearwood.

969. **FISHERMEN ON THE SHORE.**—Two fishermen, one leading a horse laden with nets, the other with a full basket on his back, walk from the right foreground to the left middle distance towards the sea-shore, where several other fishermen are engaged with carts and horses. On the sea are sailing-vessels and fishing-boats. In the middle distance is a tower. To the left is a distant view over the sea. To the right is the shore, with a range of hills beyond.

Signed on the right at foot with the last monogram; panel, 8 inches by 10 inches.

In the chief Kassel inventory of 1749, No. 17.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 87.

In the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 357 (old No. 330).

970. **A WOMAN SELLING FISH ON THE SHORE.**—

On a sandhill in front a woman selling shell-fish converses with a cavalier who stands to the left in front of her holding his horse by the bridle. Another horseman with two dogs waits near. A boy looks on. In the middle distance are a horseman and several fishermen. To the left is part of a lighthouse, in front of which sit two persons; one of them looks through a spyglass at the sea, enlivened with boats, which stretches away in the distance. This was once wrongly ascribed to Pieter Wouwerman.

Signed to the left at foot, on a plank on the road, with the full monogram; panel, 14 inches by 12½ inches.

In the chief Kassel inventory of 1749, No. 624.

In the Palace, Kassel, 1783 inventory, No. 65.

In the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 358 (old No. 331).

971. **SELLING FISH ON THE SHORE.** Sm. 424 and

Suppl. 200.—In the centre foreground, on a sandhill, two old women have spread out some shell-fish for sale. In front stands a fisherman with his back to the spectator. Near him to the right sits a young woman with a child on her left arm. Behind her stands a cavalier holding the bridle of his piebald horse. Near him to the right a grey horse laden with nets feeds off some hay on the ground. Two children play in the sand before it. On the left is a view of the sea with boats. Fishermen come from them carrying baskets. Farther back are two horsemen, one behind the other. Beyond, on the top of the dunes, is a massive square tower.

Signed on the right at foot in the corner with the full monogram; canvas, 12 inches by 15½ inches.

Engraved by Niquet in the *Musée Napoléon*, 1809.

In the chief Kassel inventory of 1749, No. 21.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 83.

In the Louvre, Paris, 1806-15.

In the Picture Gallery, Kassel, 1903 catalogue, No. 359 (old No. 332).

972. **SELLING FISH ON THE SHORE.** Sm. Suppl. 254.

—To the right, in front of a tall signal-mast near a thatched hut, fishermen sit, stand, or recline. A young man who kneels holds a fish which he appears to have selected from a number lying on the ground. Beside him to the left stands a boy close to a man seated on a tub; both of them are seen from the back. To the left two children play with a boat. Farther back two fishermen have spread out their catch on the sand. A cavalier and a lady, who stand near, are buying some; they converse with a horseman on the left. To the right of this group a grey horse, seen almost in profile to the right, feeds at a basket. Behind it three persons load a cart. To the left is the calm sea with some boats. On the extreme right of the middle distance is a tower half cut off by the frame. "An early production" (Sm.).

Signed on the left at foot with the full monogram; panel, 22 inches by 24 inches.

In the Dresden inventory of 1754 (ii. 402).

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1434.

973. FISHERMEN ON THE SHORE.—To the left is the sea ; in the centre rise the dunes ; to the right, on top, is a signal-tower. A man in a yellow coat on a grey horse converses with some fishermen and an old woman.

Signed on the left at foot with the last monogram ; panel, 12 inches by 13½ inches.

Acquired for Dresden by Von Kaiserling in 1741, inventory No. 2685.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1454.

974. FISHERMEN AT THE RIVER-SIDE. Sm. 303.—To the right is a river ; to the left is the flat bank, on which is a tree with scanty foliage. In the right foreground two fishermen draw their nets from the water. On the left a man rides away ; a piebald horse, saddled, stands still. In front a dog is drinking.

Signed on the left at foot with a free monogram ; panel, 12 inches by 14 inches.

Acquired for Dresden by Von Kaiserling in 1741, inventory No. 2725.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1465.

975. SELLING FISH ON THE SEA-SHORE.—To the right is the sea ; to the left is a dark tower. A man in red rides a grey horse in the centre. A cart goes away. [Compare 985*d*.]

In the collection of the younger Goldschmidt, Frankfurt-on-Main.

975*a*. Fishermen and a Horseman on the Dunes.—On the left a man kneels near baskets full of fish. A woman, seated behind, holds up a large fish in her right hand to a mounted cavalier to the left, who is seen in a three-quarter view from the front. To the left of him are two dogs. In the centre, to the right of this group, stand a woman in profile to the left, and a man behind her to the right, beside a grey horse laden with fishing-tackle, which is seen from the back. To the right, farther back, at the edge of the dunes, sit two figures with their backs to the spectator ; one points with the right hand to the sea, enlivened with fishing-boats in the distance. Thick clouds rise from the sea. The authenticity of this picture is very doubtful ; even the catalogue declares that it is perhaps only a good copy.

Signed to the right at foot with a late monogram that is half effaced ; panel, 13 inches by 17 inches.

In the Gotha Museum, 1890 catalogue, No. 134.

976. FISH-DEALERS ON THE SHORE.—Sm. Suppl. 166.—In the centre stands a dappled-grey horse in profile to the left. Nearer the front, to the left of it, stands a man with his hands behind him ; he has his back to the spectator and looks towards a woman on the left who kneels to spread out some fish on the ground. In the left foreground a man in a green jacket and red cap leans over a fish-basket near a boy. Farther back sits a man ; a woman carrying fish-baskets comes forward. To the right of the grey horse stands a heavily-laden dark-brown horse. In the middle distance is a thatched cottage ; on the dunes to the left is a tower. To the right is a view of the sea.

Signed to the right at foot with the early monogram ; panel, 14½ inches by 20 inches.

In the collection of C. Sillem, Hamburg, 1842 (Sm.).

Bequeathed by J. Amsinck, 1879, to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 209.

977. **ON THE SEA-SHORE.** Sm. 295.—In the left foreground a horseman with a dog halts to buy fish from a group of four persons with baskets of fish. Near the centre is a white horse carrying fishing-nets ; it is seen from the back in a foreshortened view. A man and a woman sit on the shore looking towards the sea in the distance. The tide is out.

"This picture is said to be the last production of the artist's pencil, which is not at all improbable, as its general tone of colour, being of a silver grey, is the characteristic of that period ; its predominant tender tones are varied with the most beautiful gradations of tint that genius and art could blend together ; the figures are admirably drawn and the finishing throughout is of the most exquisite description" (Sm.).

Signed with the monogram ; panel, 13 inches by 16 inches.

Mentioned by Waagen, who did not see it (i. 408) ; and by Buchanan, *Memoirs of Painting*, ii. 245-248.

Exhibited at the British Institution, London, 1818.

In the collection of Queen Elizabeth Farnese, wife of King Philip V. of Spain ; her royal arms are stamped on the back.

Imported into England by Buchanan, October 1813.

Sale.—Lord Charles Townshend, London, 1819 (£320 : 5s.).

In the collection of Joseph Barchard, London, 1823 ; bought privately from him by the dealer Emmerson.

Bought by Sir Robert Peel from Sm. before 1829 (for £472 : 10s.).

In the collection of Sir Robert Peel, Bart., bought as a whole for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 880.

978. **SELLING FISH ON THE SHORE AT SCHEVENINGEN.**—Sm. 310.—In the right foreground, at the foot of a sandhill on which stands a tower, is a group of eight persons dealing in fish, some of which is spread out on the sand. A grey horse, laden with fishing-tackle, feeds out of a sack. To the left is a horseman with two dogs. In front are two children on a log. Two boats lie on the shore. An early work.

Signed with the full monogram ; canvas, 19 inches by 30½ inches.

Mentioned by Waagen (ii. 343).

According to Sm. it was in the—

Sale.—Jacomo de Wit, Antwerp, May 14, 1741 (Hoet, ii. 33), No. 22 (300 florins) ; but this is uncertain, as the description and size do not quite agree.

In the Dulwich College Gallery, London, 1892 catalogue, No. 67.

979. **LANDSCAPE BY THE SEA-SHORE.**—Numerous figures on a road to the right.

Signed on the right at foot with the early monogram ; panel 7 inches by 7 inches.

From Nuremberg.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 512.

980. **SELLING FISH ON THE SHORE (or, View on the Coast).** Sm. 503.—On high ground to the extreme left is part of an old square tower. In front of it is a group of twelve persons. In front is a man on a grey horse, seen from the back, with a dog. He watches a woman spreading fish on the ground to the right. Two fishermen stand on the right. Two others lie on the left, farther back. Behind them comes a woman with a flat basket on her head and another basket on her right arm. To the left of the horseman sits a woman in profile to the right with a basket in front of her. Behind her are three other figures. On the right is a view down into a bay; two horsemen with dogs, a coach and four horses, and figures are on the sands. There are boats on the sea. "Painted in the artist's first manner" (Sm.).

Signed in the centre at foot, Ph. W.; canvas, 21 inches by 32½ inches.

In the collection of William Wells, of Redleaf, 1829 (Sm.).

Sale.—Wells of Redleaf, London, May 12, 1848 (£71 : 8s.).

In the collection of Oscar Huldchinsky, Berlin.

In the possession of the Paris dealer C. Sedelmeyer, 1906.

In the possession of the Paris dealer F. Kleinberger.

981. **FISHERMEN ON THE SHORE.**—Two fishermen stand in the foreground near a horse with a knotted tail. A third fisherman, younger and taller than they, passes with a basket full of nets. On the sand lie fish. Two men sleep near a cart; the horse has been unharnessed; near it rest a group of fishermen with a white dog. On the dunes in the middle distance is a round tower. Two persons come from a neighbouring village. To the right is the sea with sailing-boats. A very fine and somewhat early picture, brown in tone.

Signed to the left with the full monogram; panel, 12 inches by 14 inches.

Acquired by King Gustavus III. from the Sack collection, 1779.

In the Stockholm National Museum, 1900 catalogue, No. 717.

982. **A WOMAN SELLING FISH IN THE DUNES.**—In the right foreground of a rolling dune landscape a woman in a red jacket kneels behind the fish which she has spread on the ground. To the right, nearer the front, kneels a boy in a white shirt and blue breeches; his back is to the spectator. To the right of it an old fisherman stands beside his bay horse, which hangs its head; the man, who wears a fisherman's cap, looks back at the boy. In the centre is a reddish-brown dog. In a hollow in the left middle distance goes a coach with four horses. Beyond the dunes rise to a considerable height. On the extreme right, to the back, is a leafless pollard willow with a fence round it.

Signed, to the right on the upper plank of the fence below the willow, with the earlier monogram, and dated 1661; canvas, 20 inches by 25½ inches.

Acquired by the dealers the brothers Bourgeois, in Cologne, October 1902.

In the collection of the late Karl J. Trübner, Strassburg.

983. Fishermen on the Road.—To the left, beside a horse laden with fishing-tackle, a man sits looking at fish which another has spread out before him. This second man leans over a basket. Before him stands a woman with a flat basket on her head, and a boy to the right of her. A bigger boy lies asleep on the ground to the left with his head on a basket. Beyond, in the middle distance, comes a man with a cart. In the right middle distance on a bare hill are a ruined square tower and some small houses. A fine early picture—if it is not, rather, a good Pieter Wouwerman.

Panel, $10\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 809).

In the Harrach collection, Vienna, 1897 catalogue, No. 295.

983a. View of a Shore with Figures.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 19), No. 17 (85 florins).

983b. A Sea-Shore.

Sale.—Henriette Popta, Amsterdam, April 5, 1697 (Hoet, i. 40), No. 7 (158 florins).

983c. Fishing in the Morning.

Sale.—Amsterdam, October 3, 1708, No. 20.

984. Selling Fish on the Shore. Sm. 329; M. 4.—In the centre a gentleman with his back to the spectator. A man standing to the left with a basket on his back speaks to the horseman, and points with his right hand towards the left, where, in the middle distance, is the sea with numerous boats. Another man behind him goes away to the shore. On the other side a lady on a white horse, seen in profile, has halted; she has a little dog on the crupper, and holds up a feather fan to shade her face from the sun. In front of her, to the right, stands a woman in profile to the left holding a flat basket of fish in both hands. Behind her are a boy and a dog.

Panel, 15 inches by 12 inches.

Engraved by Moyreau in 1737, No. 4, as "La Marchande de Marée."

In the Crozat collection, Paris, 1737.

984a. A Sea-Shore.—With figures and horses.

Panel, 13 inches by $14\frac{1}{2}$ inches.

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 468).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 380), No. 80 (370 florins).

984b. A very fine Sea-Shore.—With a horse and other accessories. $13\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—Gerard van Oostrum, The Hague, September 23, 1765 (Terw. 488), No. 9 (135 florins).

984c and d. Two Views on the Sea-Shore. Sm. 50.—With huntsmen and horses.

21 inches by 26 inches.

Sale.—D'Aved, Paris, November 24, 1766 (2400 francs).

984*e*. **A Sea-Shore**.—With dunes and lighthouse tower. Figures, carts, and horses.

Panel, 12 inches by 14½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 197 (490 florins).

984*f*. **A Sea-Shore**.—A horse and figures in front.

Panel, 14 inches by 18 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 198.

984*g*. **Fishermen on the Shore**.—In the foreground of a dune landscape two fishermen and a woman collect shell-fish. From a hill at the back comes a loaded waggon; the driver rides on the horse.

16 inches by 13 inches.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 71 (60 florins).

985. **View of Noordwijk aan See**.—High dunes skirt the shore. In front of a cottage sit two women with fish spread out in front. Near the cottage stands a man conversing with another man who sits leaning his left arm on a stick. Farther away is a cart; the horse has been taken out and is held by a man. A cavalier and a woman who takes money from a peasant with a coin in his mouth. Behind them stands a peasant carrying on his arm a basket of fish. In the foreground two boys play with a hoop. Along the shore goes a coach with six horses; a cavalier rides along. Some fishing-boats are drawn up on the shore.

Canvas, 32 inches by 48½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 107 (265 florins, Heenk).

985*a*. **A View of Shore and Sea**.—Numerous figures on foot and on horseback.

Panel, 12½ inches by 14 inches.

Sale.—M. van den Berg, Rotterdam, June 19, 1786, No. 23 (18 florins 10, Van der Pals).

985*b*. **A Sea-Shore**.—A boy with two horses.

Circular panel, 9 inches across.

Sale.—M. van den Berg, Rotterdam, June 19, 1786, No. 24 (154 florins, Beekman).

985*c*. **Fishermen on the Sea-Shore**.—In the foreground are fish-dealers and others on foot or on horseback. Some men load a waggon. Farther back are numerous men, women, and children.

Canvas on panel, 15½ inches by 18½ inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 16 (26 florins 10).

985*d*. **A Dune Landscape near a Beacon Tower.**—Fishermen and a cart going along. [Compare 975.]

Panel, 16 inches by 13½ inches.

Sale.—(Fiseau ?), Amsterdam, August 30, 1797, No. 256 (53 florins).

985*e*. **A Sea-Shore.**—Figures on foot or on horseback, a cart and a waggon being loaded with fish, a tent with figures outside and within it.

Canvas, 8 inches by 6½ inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 8.

985*f*. **A Sea-Shore.**—A building on a hill at the back.

Panel, 15 inches by 18½ inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 9.

985*g*. **A View of the Sea-Shore.**

Panel, 19½ inches by 16½ inches.

Sale.—A. van Beeftingh and others, Rotterdam, April 30, 1832, No. 15 (76 florins, Netscher).

986. **On the Shore near Scheveningen.** Sm. Suppl. 259.—In the foreground two men load a grey horse. Farther back are a man on a bay horse and three others on foot. To the right is a fishing-boat; a man lowers the sail, while spectators on shore wait for the crew to land. A tower and some fishermen's huts bound part of the distant view. An early work.

Canvas, 20½ inches by 26 inches.

In the collection of J. P. Houlton, London, 1842 (Sm.).

987. **A View on the Sea-Coast, with Fishermen.** Sm. 41 and 234, and Suppl. 18.—A fisherman stands in front. Near him kneels a boy arranging fish on the sand. Behind are two horses; the left-hand one, a grey, is feeding. Behind it to the left is a hay-cart, on top of which sits a woman with a child; a man stands at the side. On the other side, farther away, a man in a cart goes through the water; a horseman is in the sea. At the back is a sailing-boat. [Pendant to 449.]

Panel, 11½ inches by 15½ inches—or 20 inches by 23½ inches, according to *Art Sales*.

Engraved by Patas as "La Chasse-marée Allemande."

Sales.—De Selle, Paris, February 19, 1761 (2450 francs, with pendant).

Duc de la Vallière, Paris, 1781 (4101 francs, with pendant).

John Purling, London, 1801 (£194 : 5s., Dupré).

In the collection of Lord Sudeley, London, 1842 (Sm.).

988.—**A View near the Sea-Coast.** Sm. 212 and Suppl. 79.—Near a post at the side a peasant holds a grey horse, followed by a dog. In the distance are several persons on the shore; one loads an ass. "Painted in the artist's clear or silvery manner" (Sm.).

Panel, 12 inches by 10½ inches.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£68 : 5s.).

In the collection of William Wells of Redleaf, 1842 (Sm.).

Sale.—W. Wells of Redleaf, London, May 12, 1848 (£32 : 11s.).

989. **A Man and Woman emptying Baskets of Fish.** Sm. Suppl. 168.—On the sea-shore are two cavaliers. One, mounted on a dark-roan horse, carries a gun. The other has dismounted from a bay horse, whose bridle he holds. Both watch a man and woman who kneel to empty a basket of fish. A boy lies near them. Farther away a man with a pack on his back, preceded by a woman, goes towards a tower on a hill.

Panel, 12 inches by $13\frac{1}{2}$ inches.

In the collection of Lucien Bonaparte.

Sales.—O'Neil, London, 1834 (£79 : 16s.).

Edward W. Lake, London, 1845 (£100 : 16s., Gritten) ; it was in this collection in 1842 (Sm.).

990. **A View on the Sea-Shore at Scheveningen, with Fishermen.** Sm. 483 and Suppl. 232.—In the centre foreground two women carry a basket of nets and a man holds a large fish. To the right of this group is a waggon with two horses ; two men inside help another to lift in a basket. Near them a man loads a horse. On the left two boys sail a toy ship. Some fishermen push off a boat. "Painted in the artist's first manner" (Sm.).

Canvas, 32 inches by 38 inches.

In the collection of J. B. van Lancker, Antwerp, 1829 (Sm.).

Sales.—J. B. van Lancker, Antwerp, 1835, No. 129 (8000 francs, bought in) ; afterwards bought by Zachary.

Michael Zachary, London, 1838 (£399, Colonel Wilson).

J. Stewart, London, 1848 (£231, Woodin).

991. **A View on the Sea-Coast.** Sm. Suppl. 224.—To the right is a sandhill ; part of a building is seen on the top. A winding road round the base of the hill leads to the shore. A man with a pack, followed by a dog, is on the road ; two other figures are in the distance. "Painted in a clear and silvery tone of colouring" (Sm.). A "delightful little study from nature" (Sm.).

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—London, 1832 (£17 : 17s.).

In the collection of Charles Brind, London, 1842 (Sm.).

In the collection of R. S. Holford, London, 1849.

992. **Bargaining for Fish.** Sm. Suppl. 257.—Near a house on a hill a group of figures watch a boat in which fishermen are pulling in nets from the calm sea which fills the left side of the picture. At the back are cliffs. In front, close to an inn, are a man on a horse and another horse with a red velvet saddle, which is being fed. Here are other figures, including a fisherman who sits on the ground with his nets and baskets. "An early work" (Sm.).

Panel, 17 inches by 22 inches.

Sales.—Marquis de St. Clou, Paris (990 francs).

Van Sacceghem of Ghent, Brussels, June 2, 1851, No. 85 ; it was in this collection, 1842 (Sm.).

993. **A View on the Sea-Shore at Scheveningen.** Sm. Suppl. 260.—On a bank in front a man in a blue costume and red cloak on a bay horse converses with a lady in blue and yellow silk and a well-dressed cavalier, who stands with his back to the spectator. Near them is a boy with two dogs. On the other side of the bank is a woman with a basket at her back. There are some boats on the sea; several are drawn up on shore. "A good specimen" (Sm.).

Panel, $9\frac{1}{2}$ inches by 13 inches.

In the collection of Edward Gray, Harringay House, London, before 1842 (Sm.).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 143 (6600 francs, Wallas of Paris).

993a. **The Sea-Shore near Scheveningen.**

Sale.—C. Scarisbrick, London, May 1861 (£152, Bale).

993b. **On the Sea-Shore.**

In the Schleissheim Gallery, 1863 (Parthey, ii. 810).

993c. **Landscape near the Sea.**

In the Liechtenstein Gallery, Vienna, 1863 (Parthey, ii. 810); but not now to be identified there.

994. **SHIPS LOADING IN A RIVER.** Sm. 277 and Suppl. 101.—To the left is a river alive with shipping. At the bank in front lie barges partly laden with casks and bales. A cavalier and lady in travelling costume and a boy watch two men rolling a bale into a barge. Farther right on the steep bank, near packages, sit two women, one of whom is suckling a child. In front two boys sail a toy ship. On the right a grey horse lies in front of a piebald and a bay horse. In the centre, farther back, stands a waggon with three horses in profile to the left; a man on top and another man unload the goods. To the right, farther back, are pack mules and ships' masts. On the extreme right part of a watch-tower is just seen at the edge of the frame; a basket hangs from a pole on top of it. A somewhat crowded composition, but not bad of its kind. "Rich in subject and of excellent quality; painted about the commencement of the artist's third manner" (Sm.).

Signed on the right at foot with the full monogram; panel, 20 inches by 26 inches.

Engraved by W. Steelink.

Sale.—Hart Davis, London, 1814 (£286 : 13s., Norton—"Well worth £525," according to Sm.).

In the collection of the Duchesse de Berry, Paris, 1829 (Sm.); offered for private sale, London, 1834, and bought by Steengracht (for £500).

In the Steengracht collection, The Hague.

995. **SHIPS UNLOADING IN A RIVER.** Sm. 154.—On the right is a broad river with ships in the distance. At the bank in front lies a boat, the fore-part of which alone is visible; a man is unloading it

of bales. Near him to the left is a grey horse in profile to the left ; behind him is another heavily-laden horse, seen from the back. The road ascends to the left up a hill towards a house up to which the goods are being brought. On the road a horse draws a loaded sledge which a man pushes behind. Two men take sacks off a pack-mule in front of the house ; one man carries a sack up a ladder. To the right, near the mule, a sentry in a cuirass with a long lance stands in front of his guard-house. Two men sit in front of him. "This admirable picture was painted about the commencement of the artist's third manner, and may justly be cited as an example of the rarest beauty and perfection" (Sm.).

Signed with the monogram ; panel, 15 inches by 19 inches.

Mentioned by Waagen (ii. 202) ; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 334.

Exhibited at the British Institution, London, 1818 ; and at the Royal Academy Winter Exhibition, 1887, No. 100.

Sales.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 122 (2205 florins).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 123 (2250 florins, Rijers).

Lapeyrière, Paris, April 14, 1817 (11,600 francs, De la Hante).

G. Watson Taylor, London, June 13, 1823 (£719—or £735 according to Sm.—Hume).

In the collection of William Beckford, Fonthill, 1829 (Sm.).

In the collection of R. S. Holford, London, 1849.

In the collection of Lieutenant-Colonel G. L. Holford, London.

996. **THE EMBARKATION OF GOODS.** Sm. 489 and Suppl. 239.—To the right is a broad river ; two laden vessels lie along the bank and others are seen in the distance. A broad sloping hill to the left fills two-thirds of the picture ; on it are many figures. In front two men unload a sledge. More to the left four men sit on the ground while one stands. Beyond are a cavalier in a red cloak and another in a black cloak. Near the centre a man takes a bale off a grey horse. On top of the hill is a tent ; near it are a loaded cart with two bay horses, a pack-mule, and other objects. In the centre is a lofty beacon ; in front are two washer-women. It is uncommonly vigorous ; the foreground is somewhat dark. "This capital picture is remarkable for the richness and variety of its subject, combining the usual beauties of Wouwerman's in horses and figures with the excellence of W. Vandervelde in vessels, sea, and sky ; the whole is admirably finished in a clear and silvery tone of colour" (Sm.). [Possibly identical with 1000a.]

Signed ; panel—canvas according to Sm.—21 inches by 32½ inches.

Mentioned by Waagen (ii. 262 and Suppl. 108).

Exhibited at the British Institution, London, 1821.

Sales.—De Burtin, Brussels, July 21, 1819, No. 201.

Duke of Bedford, London, June 30, 1827 (£388 : 10s., Sm., who had it in 1829).

Hon. G. J. Vernon, London, 1831 (£283 : 10s., Norton).

In the collection of Charles Morrison, London.

997. **THE EMBARKATION OF GOODS.** Sm. 56 and Suppl.

56.—A river with picturesque buildings on rocky cliffs on the left. In the right foreground men take bales from three pack-horses to a boat lying by the river-bank. A laden boat lies in mid-stream near some bathers. A fine sky. The cliffs and buildings on them are imaginary. A work of the artist's maturity.

Canvas, 21½ inches by 28½ inches.

In the collection of the Stadtholder (Sm.).

In the collection of Willem Lormier, 1752 (Hoet, ii. 446); he had bought it from Jaques de Roore (for 414 florins); in his store-room catalogue of December 1754, No. 335.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 335), No. 322 (1610 florins, Fouquet for Captain W. Baillie for Sir James Lowther).

In the collection of the Earl of Lonsdale, Lowther Castle, No. 86.

998. **Unloading Bales at the Riverside.**—Men unload bales or goods from a boat at the riverside. To the left are horses with pack-saddles; their drivers halt for a rest. In front is an angler with his feet in the water. In the distance is a hilly landscape.

Signed on the left with the monogram; panel, 12 inches by 13½ inches.

Sale.—Madame Duval, Paris, November 28, 1904, No. 18 (3650 francs).

In the possession of the Paris dealer F. Kleinberger.

999. **A View of a Seaport.** Sm. 226 and 437.—On a hill in the left foreground is a grey horse harnessed to a sledge, from which two men unload a bale, while a boy looks on. Beyond is a loaded cart; a man lets down a package to another man. Farther left a man on a pack-horse rides down the hill with a dog at his side. On the right is a river with vessels lying at the bank. In front a boy in the water entices a dog to follow him. The dog near the horseman has been repainted, as the engraving shows. [Compare 1000c, with which it may be identical.]

Panel, 12 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 61.

Engraved by Danckerts.

A copy, after the engraving, is in the Harrach collection, Vienna, 1897 collection, No. 345.

Sales.—Président de Tugny et Crozat, Paris, 1751 (1230 francs, Cressent).

Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£330 : 15s.).

Jeremiah Harman, London, May 17, 1844 (£262 : 10s., Nieuwenhuys); it was in this collection in 1829 (Sm.).

In the collection of Dr. Max Wassermann, Paris.

1000. **A LADY AND GENTLEMAN HALTING AT A SEAPORT.** Sm. 34 and Suppl. 12; M. 72.—On the left is a seaport full of small vessels. A lady in yellow and blue and a gentleman in a red cloak halt on a bank near a dog and a page, who holds the bridle of a saddled grey horse. Another dog drinks at the water's edge. To the right, at the foot of a ruin overgrown with plants and adorned with the statue of a faun, soldiers and rustics rest amidst bales of goods; some play

cards, others look on. A picture of middling quality of the mature period.

Signed on the right at foot with the full monogram ; canvas, 20 inches by $28\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 139.

Engraved by Moyreau, No. 72, as "Port de Mer."

Sale.—Julienne, Paris, March 30, 1767 (2700 francs, Remy). Not in the Meyers sale of 1722 : Sm. and the St. Petersburg catalogue confuse this picture with 352.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1015.

1000a. **A Seaport**.—With numerous figures. [Possibly identical with 996.]

21 inches by $32\frac{1}{2}$ inches.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741 (Hoet, i. 33), No. 21 (286 florins).

1000b. **A Port**.—With ships and many figures.

$20\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 110), No. 189 (350 florins).

1000c. **A Seaport**.—Goods are being unloaded and put in warehouses. Various horses and figures. [Possibly identical with 999.]

$15\frac{1}{2}$ inches by 19 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 473).

1001. **Shipping Goods at the Shore**. See Sm. 10.—On the shore of a sea that is full of ships, stretching away to the left, goods are being unloaded from a waggon with three horses. Two women sit on bales. Men, women, and children are represented. [Pendant to 568.]

Canvas, $18\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 356-57, ii. 10.

In the collection of the Comtesse de Verrue.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 89 (10,600 francs, with pendant, Poullain).

Poullain, Paris, March 15, 1780 (12,100 francs, with pendant, Dulac) ; see note to 568.

1001a. **Unloading Goods**.—Several horses and figures engaged in unloading goods.

Panel, $12\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—M. de Brouwer the younger, Brussels, July 31, 1788, No. 2 (970 florins, D'Anoot).

1002. **Unloading a Turf-Boat**.—In front lies a boat full of turf, which labourers unload on to a waggon with a grey horse and a bay horse before it. Children warm themselves at a small fire. A peasant crosses a little wooden bridge over the river.

Panel, 14 inches by $14\frac{1}{2}$ inches.

Sales.—Amsterdam, July 25, 1804, No. 89 (135 florins, Yver).

Madame C. Rijkman, Amsterdam, October 15, 1829, No. 26 (600 florins, Van der Beyk).

1002a. **Unloading Goods**.—On a road by a canal is a waggon; a man is arranging the goods in it. Two of the horses feed from a trough. In front three travellers lie asleep. At the back, between hills, is a coach with four horses, on one of which is a postilion. On the canal-bank sailors unload casks from a boat; not far away is another boat laden with hay. A few clouds in the sky.

Panel, 16 inches by $13\frac{1}{2}$ inches.

Sale.—Baillie, Antwerp, April 22, 1862, No. 76 (430 francs, Van Zeebroek).

1003. **A View on the Seashore; unloading Goods**. Sm. 135, 261, and 281.—In the foreground two men unload bales from a waggon. The two horses have been taken out; one, a grey horse, stands feeding, while the other, a bay, lies down. Another waggon with a single horse comes up behind; a man lies asleep near a tub with a dog beside him. Farther back a cavalier in a red cloak speaks to a sailor.

Signed on the right with the monogram; panel, 16 inches by 14 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 95 (2400 francs).

Le Bas Courmont, Paris, May 31, 1794 (22,600 assignats).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 122 (1800 florins, Cremer).

Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 132 (1665 florins, Coclers).

C. A. Van Ourijk and others, Rotterdam, July 19, 1848, No. 105 (1700 florins, Lamme).

H. de Kat, Paris, May 2, 1866, No. 94 (20,000 francs).

1003a. **Unloading a Boat**.—Several persons unload a boat; two others are on a waggon with two horses. On the left a man carries a bale. In the centre are two horses. In front sits a boy with a monkey. To the left are two bathers, figures, and a ship.

Signed, $15\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—E. Secrétan, of Paris, London, July 13, 1889, No. 10.

1003b. **A Seaport**.—In a bay enclosed with cliffs and alive with shipping a caravan has landed. Numerous horses, mules, camels, cows, sheep, and dogs with their attendants are in an open space. At the back heavy storm-clouds gather. From the left fall rays of sunlight.

Canvas, 12 inches by 16 inches.

Sale.—Somewhere in Germany, between 1880 and 1890.

1003c. **Unloading Bales of Goods at the Riverside**.—To the left is a broad river alive with boats and sailing-vessels. On the gently sloping bank to the right halts a waggon with a team of grey horses, which is to take the bales unloaded from a boat.

Signed on a bale with the monogram ; canvas, 24 inches by 30 inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 217.

1003*d*. **Unloading Bales of Goods**.—Near a ruined tower two peasants unload a waggon. Two men lift a bale. Near them are a grey horse by a quay, a laden boat, and figures. A man with a dog wades in the water to the left. A horseman approaches on the right.

11 inches by 15 inches.

Sale.—George Field, London, June 10, 1893, No. 42.

1003*e*. **Peasants and Cattle at a Quay**.

Panel, 13 inches by 15 inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 42.

1003*f*. **A Seaport**.—To the right is a port alive with ships ; it is bounded by high steep cliffs crowned with forts and protected by a rocky island. In front, on the shore, are cavaliers and a lady. A boat laden with bales, quay labourers, and other objects.

Signed, Philips Wouwerman ; panel, 12 inches by 22 inches.

Sale.—J. Durlacher, Frankfort-on-Main, February 26, 1907, No. 186.

1004. **A LANDING-PLACE**.—At a riverside in Italy. A fine and genuine little picture.

Signed with the monogram ; panel, 12 inches by 14 inches.

Sales.—Théophile de Bock and others, Amsterdam, March 7, 1905, No. 667.

(Probably) Frankfort-on-Main, April 14, 1908, No. 180.

1005. **THE WOODCUTTER'S FAMILY**. Sm. 400.—A view on the sea-coast. On a large bank in front are a woman with a child in her arms, a girl seated on the ground, a boy holding a grey horse laden with wood, and a woodcutter stooping down under the horse's head. Farther left a man drives a laden cart up a bank. In the distance is the sea. To the right is a dune, and over it the top of a church tower.

Signed on the right at foot with the early monogram ; 14½ inches by 18½ inches.

Described by Sm. from an engraving by Aveline, called "La Famille du Bûcheron."

In the collection of Sir Audley Neeld, Grittleton House.

1006. **GATHERING FAGGOTS**. Sm. 134.—A high road with a hedge at one side. An old man binds a bundle of faggots to put on a grey horse standing beside him. A woman with a child sits by the stump of a tree on the left. "This exquisitely painted picture is in the artist's third manner" (Sm.).

Signed with the monogram ; panel, 12½ inches by 10½ inches.

Mentioned by Waagen (i. 408).

Exhibited at the British Institution, London, 1824.

Sales.—Randen de Boisset, Paris, February 3, 1777, No. 94 (2740 francs, according to Sm.; but 7240 francs, according to the priced catalogue).

Le Rouge, Paris, 1818 (4101 francs).

Imported into England by De la Hante, who sold it to J. Webb (for £262 : 10s.).

Sales.—John Webb, London, 1821 (£110, Peile or Foster).

W. Beckford, Fonthill Abbey, Bath, 1823 (£66, Emmerson).

In the collection of Sir Robert Peel, London, 1829 (Sm.); he had bought it from Peacock (for £150 : 3s.).

Bought with the Peel collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 881.

1007. **LANDSCAPE WITH PEOPLE GATHERING FAGGOTS.** Sm. 71; M. 71.—On the left is a high sandhill surmounted by a cottage with a tree amid bushes at the side. At the foot of the hill is a still pool, at which two boys are fishing while a third draws water. On the road stand two woodcutters with horses carrying faggots; there are also horsemen, a woman seated, and wayfarers. Beyond is a hilly landscape with a range of mountains on the horizon.

Signed with the early monogram; canvas, 25 inches by 31½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 139, 358, ii. 114.

Engraved by Moyreau, No. 71, as "Occupations Champêtres."

Sales.—Julienne, Paris, March 30, 1767 (5079 francs, Remy).

Randon de Boisset, Paris, February 3, 1777, No. 88 (8000 francs, Lambert).

Chevalier Lambert et du Porail, Paris, March 27, 1787 (10,000 francs, Lebrun for Calonne).

Calonne, Paris, April 21, 1788 (11,000 francs).

Le Bas Courmont, Paris, May 31, 1794 (40,000 assignats).

Claude Tolozan, Paris, February 23, 1801 (5100 francs).

Solirène, Paris, March 12, 1812 (6105 francs).

In the Valedau collection, Paris, 1829 (Sm.).

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 800.

1008. **WOODCUTTERS IN WINTER.** Sm. 51 and Suppl. 23; M. 76.—In a snowy landscape on the edge of a frozen canal to the left is the corner of a cottage with a leafless tree in front. In the right foreground, near a bare tree-stump, a man chops wood, while his comrade fastens a large bundle of faggots on a bay horse with its tail to the spectator. To the left of it, nearer the front, a grey horse with a cloth over it stands in profile to the left feeding out of a sack of hay. Farther left is a dog. In the left middle distance on the ice of the canal are four boys; one skates away, while another pushes a sledge to the front, and the two others sit on the bank to the left. Farther back comes a woman with a child on her back followed by a dog. A great cloud fills the left of the sky. This is not a very successful picture; it is scarcely superior to a Molenaer.

Signed on the left at foot with the full monogram; panel, 12½ inches by 19 inches.

Engraved by Moyreau in 1754, No. 76, as "Les Bûcherons."

In the d'Argenville collection, 1754.

Sale.—Didier d'Argenville, Paris, March 3, 1766 (Empress Catherine II.).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1040.

1008a. A Woodcutter.

Sale.—Isaak van den Blooken, Amsterdam, May 17, 1707 (Hoet, i. 101), No. 57 (63 florins).

1009. Woodcutters in Winter. M. 36.—On the right a frozen river stretches away into the distance; on the farther bank are houses. A boat is frozen in; in front of it is a sledge laden with tubs. In the centre are two peasants; one has put a rope round an old tree and tries to pull it down. In the left centre foreground is a woodcutter at work, watched by two children, one of whom has a faggot on his shoulder. To the left is a horse laden with wood; behind it another man is barely visible. Farther back is a wooden fence with an open door. Numerous bare trees.

Engraved by Moyreau, No. 36, as "L'Hiver."

In the Gersaint collection, Paris, 1739.

1009a. A Winter Landscape with Woodcutters.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 184), No. 10 (52 florins, W. van den Berg).

1009b. Persons gathering Faggots in a Landscape.

Circular panel, $7\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

In the collection of B. da Costa, The Hague, 1752 (Hoet, ii. 468).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 380), No. 82 (185 florins).

1010. A Dune Landscape with Faggot-Gatherers. Sm. 91.—In the foreground two men and a woman load a horse with bundles of faggots. Farther back are a huntsman on a grey horse and a man on foot with hawk on wrist.

Panel, $12\frac{1}{2}$ inches by 16 inches.

Sale.—Gerard Braamcamp, July 31, 1771, No. 287 (400 florins, C. Ploos van Amstel).

1011. A Winter Landscape with Woodcutters.—A grey horse with a pack saddle stands out in relief against the dark sky. An old man gathers wood to load it on the horse. A hatchet lies on the ground. A woman with a child in her lap and a dog at her side sits with her back to the spectator. At the back are trees and a snow-covered mountain.

Panel, 12 inches by 11 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 371 (800 florins, Fouquet).

1012. The Woodcutters. Sm. 175.—In the foreground of a hilly landscape a peasant loads an ass with faggots. To the left a man climbs a ladder to cut branches from a tree. A third man helps. Near him is a woman carrying several bundles of faggots on her head.

Panel, 7 inches by 7 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 426 (281 florins, Fouquet).

1012a. Gathering Faggots.—On a grassy hill stands a horse which is being loaded with firewood. Near it are figures. At the back a horse and cart and a man come round a hill.

Panel, 14 inches by 20 inches.

Sale.—H. Rottermond, Amsterdam, July 18, 1786, No. 374 (18 florins, Delfos).

1012b. A Man gathering Faggots.—A boy holds a grey horse laden with wood. Farther away are a woman and two children. At the back a horse and cart go up a hill. At one side are two dogs.

Panel, 17 inches by 16 inches.

Sale.—Amsterdam, July 16, 1819, No. 193 (225 florins, De Vries).

1013. A Landscape with a Woodcutter. Sm. 181.—In front a woodcutter loads a horse. Farther away are six other figures; among them is a woman carrying wood.

Panel, 18½ inches by 15 inches.

Sales.—Godefroy, Paris, April 25, 1785 (860 francs).

Robert de St. Victor, Paris, November 26, 1822 (1710 francs).

1013a. A Winter Landscape.—On a canal bank peasants fell trees.

Panel, 14 inches by 19 inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 44.

1013b. A Man gathering Faggots.—Two pack-horses, a bay and a grey, form the chief group in the centre, near a tree. Not far away a peasant gathers faggots. Behind a hedge a girl carries a bundle on her head.

Canvas, 12 inches by 9½ inches.

Sale.—Paris, March 22, 1845, No. 46 (510 francs).

1014. The Woodcutters. Sm. 148.—Two men load a waggon with faggots. One of the two horses lies down. Near them a man cuts off branches.

Panel, 13 inches by 13 inches.

Engraved as "Le Bücheron."

Sale.—Duke of Zweibrücken, Paris, 1778 (1175 francs).

In the Powells collection, Brussels.

Sale.—Duval of Geneva, London, May 12, 1846 (£336).

1014a. Landscape with Woodcutters.

Sale.—Comte de Morny, London, 1848 (£241 : 10s.).

1014b. Winter Landscape with Woodcutters.

Sale.—J. L. Jackson, London, 1877 (£111 : 6s., Edwards).

1015. Woodcutters in Winter.—On the right a woodcutter is lopping branches; another loads the wood on a bay horse. In the centre

a grey horse in profile feeds from a sack. In the middle distance is a group of skaters. In the distance are cottages at the foot of snow-bound hills.

Panel, 12 inches by 16½ inches.

Salé.—Baron de Beurnonville, Paris, May 21, 1883, No. 113.

1016. **Winter Landscape**.—A cottage and a church at the back. To the right among trees are woodcutters. An early work.

14½ inches by 11½ inches.

Salé.—Miéville, London, April 29, 1899, No. 94 (£94 : 10s., Kleinberger). In the collection of T. Humphry Ward, London, 1900.

1017. **A VILLAGE MERRYMAKING**.—In the centre a musician stands on a tub; near him to the right is a cavalier. Farther back a young man tries to embrace a girl. In front a mother teaches her infant to walk. There are other groups. The picture is attributed in the catalogue to an unknown Dutch master, but is a genuine though ruined early Wouwerman.

Canvas, 24½ inches by 34 inches.

Bequeathed by Jean Jacques Emile Duboys to Angers, 1882.

In the Angers Museum, 1887 supplement to catalogue, No. 825.

1018. **A CAROUSE**.—In front of a house to the right numerous persons, mostly in rags, eat and drink. Others are on the steps of the house. Farther back is another house; to the left is a view of a clear distance. In the left foreground a woman separates two boys who are fighting; near them is a dog.

In its subject, its composition, and even its types of character, this picture recalls Pieter van Laer. But the warm brown tone, the light and broad handling of the colour which in the shadows show the ground through it, and the clever treatment of the scene, betray a greater talent than that of Pieter van Laer.

Signed on the right at foot with the early monogram; panel, 20 inches by 24 inches.

Purchased in London, 1891.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 89.

1019. **A VILLAGE FESTIVAL**. Sm. 87.—A landscape with a river in the middle and a little inn to the right; there is a pigeon-cote in a tree beyond the inn. In the right foreground, before the inn, a hunting party of two cavaliers and a lady on horseback have halted. The host offers the lady a glass of wine. In front a boy kneels to couple two dogs. To the left is another inn, in front of which peasants are making merry. A couple dance to the music of a hurdy-gurdy played by a man on a tub under a tree. Others drink and lie on the ground. In the centre a party of five, with a piper at their head, advance towards the lady and gentlemen. At the back, on the farther side of the river, is a village with a blue distance beyond. "An excellent picture, painted in the artist's second manner; full of variety and interesting detail" (Sm.).

Signed with the full monogram; canvas, 20 inches by 34 inches.

Mentioned by Waagen (ii. 121).

Engraved by Scott.

Exhibited at the British Institution, London, 1815; at the Royal Academy Winter Exhibition, 1881, No. 109; and at the South Kensington Museum, 1891-97, No. 56.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 279 (3510 florins, Jan Hope).

In the collection of Thomas Hope, 1829 (Sm., who valued it at £840).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by P. and D. Colnaghi and A. Wertheimer.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

1020. THE BREAKING-UP OF A COUNTRY FAIR. Sm. Suppl. 28.—An open landscape. To the right is a river with houses amid trees on the banks. In the distance a church and village stand at the foot of a range of hills. On the left a number of peasants, some of whom have drunk deep in the inn, which is partly visible, prepare to return home. Four have quarrelled and fight on the road. Others still linger; among a crowd in front of the inn a man in grey with a red cap and a sword at his side is amused at a party of eight peasants carousing. Farther back a half-drunken couple dance to the music of a bagpiper and a fiddler. Beyond these, a horse stands by a cart while an ass is lying down. On the road a woman lifts a drunken man who has fallen over two pigs; another leads away her reeling husband. Men and boys bathe in the river. An "excellent picture" (Sm.). [Probably identical with 1024*b*.]

Signed on a hay-barge with the full monogram, and dated 1653; panel, 27 inches by 43½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 73.

In the collection of the Duchesse de Berry; exhibited for private sale, London, 1834, and bought by Woodburn (£500).

Sales.—S. Woodburn, London, June 24, 1853 (£425, Norton).

In the collection of R. Baillie Hamilton, London.

1021. PEASANTS MAKING MERRY.—To the right is a view of a river.

In the collection of C. T. D. Crews, London.

1022. A PARTY CAROUSING AND PLAYING MUSIC. Sm. Suppl. 152.—To the left, under a vine trellis at the entrance to an inn, men and women are drinking. One man, half-reclining beside a woman in yellow, sings and accompanies himself on the fiddle. Another man courts a woman in dark green, who sits in an armchair, behind which a negro servant fills a wine-cup. Near the second man stands a third who invites him to drink without noticing that the girl who embraces him is stealing his purse. In the right foreground a dog barks at a woman who carries a child on her back and leads another. In the left background, near the inn door, are two musicians, one with a mandoline and the other with a horn. Near them a peasant converses with the host. A servant sets a pasty adorned with a swan on a well-furnished

table. The foreground is light against a very dark sky. There are no horses. "An early production" (Sm.).

Signed on the left at foot with a probably false monogram, consisting of a large Roman W.; panel, 12½ inches by 10 inches.

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1038; it was there in 1842 (Sm., who valued it at £60).

1023. PEASANTS CAROUSING AT AN INN.—To the right, under an arbour at the door of a village inn, a large party of peasants are carousing. Some jest with women, others sit smoking at a table, on which a one-eyed man stands playing a hurdy-gurdy. Near the table a little boy and girl play with a dog. In front a half-drunken peasant dances; he holds in his right hand a jug of wine which is spilling. On the left, opposite the inn, a lady and gentleman halt to watch the dancer. They are attended by a dwarf dressed in a livery that is too large for him, who carries his master's sword. A little white dog at the lady's feet barks at a lame beggar who, with hat in hand, begs an alms. An early work. There are no horses.

Panel, 14½ inches by 17 inches.

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1039.

1024. THE QUACK AT THE FAIR. Sm. 343; M. 46.—On the left a quack with a tall red cap and a sword at his side stands on a bench behind a trestle under a big umbrella. On the trestle are two monkeys; one sits on a stick, the other scratches a spectator's head. In front, among the numerous spectators standing round, a countrywoman with a dish of gaufres turns towards a little child, who is seen from the back. Farther right a well-dressed lady, seen from the back, stands conversing with a cavalier in a plumed hat. Behind them a cavalier in a red cloak on a grey horse watches the quack. Farther right and nearer the front is a barrow full of fruit; beside it are two dealers and a boy. A waggon goes away down the road past tents. In the left foreground, in front of the quack's trestle, is a wooden fence; a ragged man in a red vest stands in front of it, with his back to the spectator. Near him a woman adjusts her child's clothes. Other spectators stand behind the fence. In the centre of the middle distance is the gable end of a stone house; two persons look out of the windows at the crowd. In the left middle distance are the houses of a village and trees. An amusing and genuine picture. [Compare 192.]

Canvas, 17 inches by 22½ inches.

A picture corresponding to the above is mentioned by Cumberland as in the King of Spain's collection (*see* 192).

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 49.

Engraved by Moyreau, 1743, No. 46, as "Le Marchand de Mithridate."

Salé.—Angram de Fonspertuis, Paris, December 1748 (660 francs).

In the collection of Queen Louisa Ulrica of Sweden, and in that of King Gustavus III.

In the Stockholm National Museum, 1900 catalogue, No. 715.

1024a. Merry Company.

Sale.—Amsterdam, March 31, 1706 (Hoet, i. 86), No. 6 (125 florins).

1024b. A Crowd of Peasants making Merry. In a landscape.
[Probably identical with 1020.]

28 inches by 42½ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 276), No. 103 (470 florins).

1025. A Village Fair. Sm. 115.—Thirty-seven figures, including a woman with three children in front. An early work, in the style of Pieter van Laer.

Canvas, 24 inches by 28 inches.

Sale.—Comte Du Barry, Paris, November 21, 1744 (1002 francs).

A picture corresponding in details to the above was in the—

Sale.—Abbé de Gévigny, Paris, December 1, 1799 (1160 francs).

1025a. A Merry Party.—In front of an old building.

Canvas, 12 inches by 15 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 187.

1026. A Fair. Sm. 278.—“Near the castle of Bentheim on the river Elbe,” according to Sm.

Sale.—De la Hante, London, 1814 (£315, Foster).

1026a. A Village Festival.—An important picture with fifty figures.

Sale.—Brussels, August 1, 1842, No. 114.

1026b. A Dancing Party.

In the Booth collection, Glendon Hall, 1854 (Waagen, iii. 462).

1027. Conjurers at a Village Fair.—On a stage to the left conjurers perform their tricks before a crowd. A peasant sits on a grey horse with his child behind him. In front a man in red, seen from the back, holds in his left hand a long stick with rats hanging from it. Peasants with their children. A gentleman and a lady in a saffron-coloured dress, followed by a page carrying his master's sword. There are many other figures. In the centre, on a bridge leading to the village, come horsemen and peasants. In the right middle distance are the village and the fair-ground. A fine cloudy sky.

Signed to the right at foot with the monogram ; panel, 18½ inches by 26 inches.

Sales.—Bleuland, Utrecht, May 6, 1839, No. 414 (1218 florins).

Dr. Munnicks van Cleef of Utrecht, Paris, April 4, 1864, No. 104 (3700 francs).

1028. CONJURERS.—Beside a high road leading into the distance is a stone building on the extreme right ; conjurers perform on a stage in front. Among the spectators is a man on a grey horse with his back to the spectator ; to the left a woman leading a child comes forward. Farther away are cavaliers and others. Beyond is a coach with two grey horses ;

two ladies look out of the window. Almost in the centre a cavalier rides forward. At the roadside sits a cripple, holding out his hat for an alms. Behind him, seen from the back, is a two-wheeled cart in which a man and woman are seated; the woman looks at the conjurers on the right. On the extreme left stands a man selling herrings, with children round him. In the centre of the middle distance is a tree; towards the left is a smaller tree in front of houses. A very early picture; still somewhat hard in tone. To decide between the claims of Pieter and those of Philips to its authorship is difficult, for the monogram appears to be Pieter's. But on the whole it seems more likely to be by Philips.

Signed, P. W.; copper, 15½ inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 51.

In the collection of E. H. Lawrence, London, 1892.

In the collection of Max Kann, Paris.

Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 64.

1028a. A Village Fair.

Panel, 16 inches by 20 inches.

Sale.—Sir George Dashwood and others, London, December 14, 1907, No. 75.

1029. RIDING AT THE RING. Sm. 118 and Suppl. 42; M. 8. —In a sandy landscape, with a row of cottages on the right, ten mounted peasants with lances play this old Dutch game. The ring is fastened to a tub of water which hangs from a pole projecting over the road. A man at a gallop seems to have hit the ring. In the centre of the group, to the left, a peasant on a grey horse drinks from a big jug. An early work.

Signed on the left at foot with the monogram; panel, 17½ inches by 20½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337-38, ii. 93; and by Buchanan, *Memoirs of Painting*, i. 253.

Engraved by Moyreau, No. 8, as "La Course à la Bague."

In the Hallée collection.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 112 (5901 francs).

Comte de Merle, Paris, March 1, 1784 (5800 francs, Le Rouge).

In the D'Arveley collection, according to Buchanan.

Sales.—C. A. de Calonne, London, March 23, 1795, No. 95 (£220 : 10s.).

Walsh Porter, London, 1810.

The late Elisha Biscoe, Holton Park, 1833 (£315).

In the possession of the London dealers P. and D. Colnaghi, March 1908.

1030. RIDING AT THE HERRING. Sm. 130 and Suppl. 46. —A crowd of peasants are in the foreground of a landscape, in front of an inn, and houses to the left. A herring is tied to a rope fastened across the road. A man on horseback, with a woman up behind him, ride under it and try to catch the herring with their teeth. Other couples on foot or on horseback wait their turn. A girl in bright red is by a tree. The trees are leafless. "This capital picture was painted about the

commencement of the artist's third manner, and is of the most esteemed quality" (Sm.).

Signed in the right centre with the full monogram; canvas, 24½ inches by 31½ inches.

Mentioned by Waagen (ii. 202); by Ch. Blanc, *Le Trésor de la Curiosité*, i. 356, ii. 189; and by W. Bürger, *Trésors d'Art en Angleterre*, 298.

Exhibited at Manchester, 1857, No. 988; at the Royal Academy Winter Exhibition, London, 1877, No. 148; and at the Burlington Fine Arts Club, 1900, No. 51.

In the Lubbeling collection, according to Blanc.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 87 (12,000 francs, Donjeux).

Claude Tolozan, Paris, 1801 (6550 francs).

Exhibited in the collection of the Duchesse de Berry for private sale, London, 1834 (bought for £560 by Woodburn).

In the collection of R. S. Holford, London, 1849.

In the collection of Lieutenant-Colonel G. L. Holford, London.

1031. RIDING AT THE CAT. Sm. 67 and Suppl. 39.—Near an inn on a river-bank to the right several horsemen are engaged in a cruel old sport. A live cat is tied by its hind legs to a rope drawn across the road from a high pole to an attic window of the inn. A peasant gallops under the rope and grasps at the cat, which scratches him on the arm. Two other horsemen are in the left foreground; one looks at the scratches which he has received. On the right a fourth man mounts a grey horse. Farther away the innkeeper gives drink to a cavalier. At the back are numerous spectators, two horsemen, and a coach and pair. On the left a rider waters his horse at the river. In the distance are bathers. "The cool freshness of the surrounding country is admirably relieved by a brilliant sky" (Sm.). A fine picture, but one of the figures on the right is too ultramarine-blue.

Signed on the right at foot with the full monogram; canvas, 26½ inches by 38 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 125.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 401), No. 87 (4500 florins).

In the collection of Count Cobentzl, Brussels; bought in 1771 by Prince Galitzin for the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 995 (Sm. valued it in 1842 at £1000).

1031a. Peasants shooting at the Bird.—In a landscape before a cottage.

25 inches by 21 inches.

Sale.—Nicolas Selhof, The Hague, March 28, 1759 (Terw. 210), No. 1 (150 florins).

1032. The Archers. Sm. 282.—Several men and boys, with bows and arrows, shoot at a bird fixed on top of a pole.

Sale.—General Verdier, Paris, 1816 (1400 francs).

1033. Peasants on Horseback engaged in Sport. Sm. 249.—With other figures in a landscape. [Probably identical with 1034.]

Sale.—Lord Rendlesham, London, 1809 (£257 : 5s.).

1034. Riding at the Ring. Sm. 374.—A view near the coast at Scheveningen, with a chain of sandhills extending from the left into the distance. On the hills numerous figures watch the peasants riding at the ring in the foreground. Five are mounted and carry long spears. Another stands beside his horse, with his back to the spectator. Behind him is a boy on the ground. Near them is seen part of a country inn, with the host and others at the door. On the other side, in the middle distance, is a group of three horsemen with others on foot. A man with his spear poised gallops at a wooden figure with his ring in his hand. [Probably identical with 1033.]

15 inches by 19½ inches.

Described, from a "very indifferent" engraving by Beaumont, by Sm., who thought it probably identical with Lord Rendlesham's picture, sold in 1809.

1035. THE PRIZE OX IN HOLLAND. Sm. 173.—On a road with a wall to the right, the prize ox, adorned with garlands, is led forward by the butchers. One of them drinks from a big glass. A drummer and children go in front. On the right a peasant lifts his cap; a boy gets out of the dust; and a woman points out the procession to her daughter. On the left are spectators, and a horseman with a boy behind him. In the distance are a bridge, a river, and houses. A fine picture of the mature period, and not yet dark in tone.

Signed with the full monogram; panel, 18½ inches by 16½ inches.

Sales.—(Probably) Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 100), No. 21 (307 florins).

Isaak Walraven, Amsterdam, October 14, 1765 (Terw. 502), No. 7 (1000 florins, P. Locquet).

P. Locquet, Amsterdam, September 22, 1783, No. 422 (3500 florins, Yver).

In the collection of King Louis XVI.

In the Louvre, Paris, 1902 catalogue, No. 2621 (the experts valued it in 1816 at 12,000 francs).

1035a. The Carnival Ox.—With figures.

Panel, 14 inches by 22½ inches.

Mentioned by Parthey (ii. 807) in the Stolberg gallery, Söder.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 297.

1036. A PEASANT BRAWL. Sm. 285.—Before a farm in the left middle distance a crowd of peasants are fighting. Two groups attack each other with cudgels, knives, and chairs. In the left foreground, in shadow, a man has flung another to the ground, and threatens him with his knife. Women have joined in the fray; one lies on the ground; three men pull the clothes off another woman; other women try to lead their husbands away. In the right centre foreground a woman and a boy hold

a man to keep him from joining in the fight. A little boy stands crying behind to the right. The road ascends slightly towards the back round the farm. Beyond are tents, and figures running forward. The ground falls away to the right. A horseman and a man leading his horse go away to the right; another man is in front of them. An early work.

Signed on the right at foot with the full monogram; canvas, 26 inches by 35 inches.

Sale.—G. van der Pot, Rotterdam, June 6, 1808, No. 145 (600 florins, De Wit for the Amsterdam Museum).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2707.

1037. FEEDING THE POOR AT THE CONVENT STEPS. Sm. 356; M. 66.—To the left, on the steps within the courtyard of a convent, are charitable monks. One with a large ladle fills the first poor man's pan with soup. Near the steps to the left another monk saddles a grey horse which crops the grass. In the centre foreground a woman with a child in her arms stands beside a man with a basket on his back. In front to the left a little boy holds out his soup-plate to them. In the right middle distance is the open doorway, through which two monks come with a laden mule. Near them to the left a woman sits on the ground nursing her child. Behind her stands a man who looks at the monks. On the extreme right are some hens. In the wall is a window opening protected by a grating.

Signed on the left at foot with the full monogram; panel, 13 inches by 14 inches.

Engraved by Moyreau, No. 66, as "La Charité des Capucins."

Then in the collection of the King of Poland, Elector of Saxony.

Purchased for him in 1749 by Le Leu from Le Noir in Paris.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1417 (Sm. valued it in 1829 at £262 : 10s.).

1038. CHILDREN IN THE ROAD.—A view of a road with children in a ring before a watch-house. The child in the centre dances; around it are four others, one of whom, a girl, carries a little child in her arms. At the house door are a man, a woman, and a child. On the right a rat-catcher comes down the road. In front of him is a woman; two children run beside him. The dark wall of the house fills more than half the width of the picture. The attribution to Wouwerman is beyond all doubt, although the subject would not seem to be one that he would paint. An example of the mature period.

Panel, 11 inches by 9½ inches.

In the collection of Earl Howe, Gopsall.

1039. A GIRL MILKING A GOAT. Sm. 397.—Near an old tree a girl milks a goat. Another goat stands on its hind-legs cropping the leaves of a tree. A little kid lies between the two. [Pendant to 206.]

Panel, 9 inches by 6 inches.

Engraved by Martinasi as "La petite Fermière."

In the collection of La Live de Jully, Paris.

In the collection of Comte Solvière, according to *Art Sales*.

Sal.—Sir Lawrence Dundas, Bart., London, May 29, 1794 (£74:11s., with pendant).

In the collection of the Duchesse de Berry, 1829 (Sm., who valued the pair at £105).

In the possession of the London dealer M. Colnaghi, spring 1895.

In the possession of the Vienna dealer Miethke, June 1895; bought from him by D. Franken of Le Vésinet to present to the Haarlem Museum.

In the Haarlem Town Museum, 1907 catalogue, No. 300 (old No. 2406).

1039a. **The Milkmaid.**

Sal.—Hendrik Bagh, Leyden, August 24, 1761, No. 18 (21 florins).

1040. **A Boy with Three Hounds.**—He holds the hounds in a leash, and stands on the road near a cliff. A dead hare hangs from a stick over his shoulder. Near him, but farther back under the cliff to the right, a man sits on a sack and looks towards the left distance, where two horsemen ride into a river. The catalogue questions the attribution to Wouwerman, apparently without reason.

Signed on the right at foot with a very unusual monogram; panel, 13½ inches by 10 inches.

Presented by Count Lamberg to the Academy.

In the Vienna Academy, 1900 catalogue, No. 737.

1041. **THE YOUNG BIRD-CATCHERS.** Sm. Suppl. 50.—Near a large and almost bare willow a little boy and girl hide behind a grassy bank. They are laying snares and catching finches in a net spread on the grass. Beyond are a river and a country house. Near the children a boy with a stick and a peasant on a grey horse look on. Very light in tone. [Pendant to 598.]

Signed on the left at foot with the full monogram; panel, 9 inches by 11½ inches.

Acquired by the Empress Catherine II.

In the Palace at Tsarskoe Selo, near St. Petersburg, 1842 (Sm., who valued it at £120).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1037.

1041a. **Two Children playing with a Goat.**—Not far away are a dog, a cock, and a hen. In the distance are two figures and sheep.

Panel, 4½ inches by 6 inches.

Sales.—Van Schorel, Antwerp, June 7, 1774, No. 87.

Antwerp, October 2, 1797, No. 11.

(Probably) Boymans, Utrecht, August 31, 1811, No. D 85.

In the Boymans Museum, Rotterdam, 1849 catalogue, No. 323, attributed to Pieter Wouwerman; burnt in the fire at the museum, 1864.

1041b. **Children fighting.**—In the foreground, with various figures. Panel, 13 inches by 10 inches.

Sal.—Widow of A. de la Court van der Voort, born C. Backer, Leyden, September 8, 1766 (Terw. 551), No. 63 (275 florins, Diodati).

1042. **A Butcher before his Shop.** Sm. 464.—He holds a piece of meat on a block, while one of his boys cuts it with a chopper for a

woman who stands by his side with a basket on her arm. Near the group are an ox and a dog drinking at a tub. On the right are two boys; one beats two fighting dogs. At the back is a woman with a child in her arms.

Panel, 11 inches by 14 inches.

Sales.—Widow of A. de la Court van der Voort, born C. Backer, Leyden, September 8, 1766 (Terw. 551), No. 64 (345 florins, Van den Ende).

1042a. Beggars in Front of a House.

Panel, 18 inches by 21½ inches.

Sale.—London, May 19, 1904, No. 46.

1042b. A Lady in an Interior.—She sits at a table in a thoughtful attitude, with her head leaning on her left hand. In front of her are books and a mirror. At the side is a sleeping dog, with other accessories.

Panel, 11 inches by 8½ inches.

Sale.—W. van der Lely, Amsterdam, December 14, 1722, No. 13.

1043. THE FISHERMAN'S COTTAGE. Sm. 202 and Suppl. 73; M. 61.—On a hill in the centre of a landscape is a clump of trees in front of a cottage. In the right foreground is an old stone bridge over a stream. A woman and child look down over the balustrade at a man fishing with a basket-net near the bridge on the farther bank; a boy on the nearer bank also watches him. To the left are several figures and three horses. A group of gypsies are resting round a fire. A man on a grey horse rides away across the stream; a boy leads his horse.

Signed with the monogram; canvas, 19½ inches by 25 inches.

Sm. notes in his own copy of his catalogue that there was a duplicate of the above—the Farrer picture (360) named below. Sm. also notes (Suppl. 73) that the original of Moyreau's print was in the Hermitage, St. Petersburg, in 1842, but no such picture can be traced there now. Sedelmeyer in his catalogue refers only to Sm. 202, and the Brühl and Marin collections there cited. The picture, once in his possession and now in America, was probably that of the Nieuwenhuys sale, and this in turn was probably identical with the Farrer picture. But the whereabouts of the picture alleged by Sm. to have been in the Hermitage are unknown.

Engraved by Moyreau in 1748, No. 61, as "La Baraque de Pêcheurs."

In the collection of Count Brühl, 1748.

Sales.—Marin, Paris, March 22, 1790 (1000 francs).

W. D. Farrer, London, 1858 (£158 : 11s., Nieuwenhuys).

Nieuwenhuys, London, 1886 (£225 : 15s., Wertheimer).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 55.

Now in America.

1044. A SANDY LANDSCAPE. Sm. 451.—In the centre is a bare hill; behind it are houses. To the right is a river valley; on the bank is a house with a signal-mast. In the left middle distance is a man in red on a grey horse. "Most admirably painted" (Sm.).

Signed on the left at foot with the full monogram ; panel, 9 inches by 11 inches.

Note.—The "View over a Barren Heath with Horses and Figures," which Sm. mentions (Sm. 457), without giving material or size, as being also at Amsterdam, can no longer be traced there. It cannot be identical with 1045, which did not come to the Rijksmuseum till 1885.

In the National Museum, The Hague, till 1808.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2711.

1045. LANDSCAPE WITH PEASANTS FORDING A RIVER. Sm. Suppl. 45.—On the left through a hilly and sandy landscape runs a rugged road ; a cottage with an arbour in front is on the left. Near two trees on the roadside in front sits a woman with a child in her arms ; she converses with a man standing to the right. Behind them are other figures on the road. In the centre the ground falls steeply to a flat valley with a placid stream on the right. Numerous figures with horses and carts wade through the water ; there are a man on a brown horse with a woman behind him, a traveller fastening a package on a grey horse, a man with a bundle on his back, and a man and woman followed by a dog. At the back is a range of hills. "This beautiful picture was painted in the artist's third period, or silvery manner" (Sm.).

Signed on the left at foot with the full monogram ; canvas, 24½ inches by 32 inches.

Exhibited for private sale in the collection of the Duchesse de Berry, London, 1834 (bought by Van der Hoop for £560, according to Sm.). The Amsterdam catalogue wrongly states that it was bought at the Berry sale, Paris, 1837.

In the Van der Hoop collection, Amsterdam ; bequeathed to the Rijksmuseum, 1885.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 2719.

1046. LANDSCAPE WITH FIGURES.—A weir, near which is a man in red on a grey horse. A traveller rests ; a man stands fishing. An early work. Dark but genuine, though described in the catalogue as "in the manner of Ph. Wouwerman."

Panel, 12 inches by 9½ inches.

Sal.—Bleuland, Utrecht, May 6, 1839, No. 413.

In the collection of W. Burckhardt-Forcart, who bequeathed it to the Museum.

In the Basel Museum, 1908 catalogue, No. 651.

1047. A HILLY LANDSCAPE.—With small figures. To the right is a stream. In front is a man with a grey horse. On the other side are wayfarers and a man on a bay horse. On the left are a cottage and a hay-rick.

Panel, 10 inches by 8½ inches.

Exhibited at Berlin, 1906, No. 154.

In the collection of Oscar Huldchinsky, Berlin.

1048. A DUNE LANDSCAPE.—With a horseman. This picture dates from the beginning of the mature period and is almost without figures. A fine sky in a fresh green tone.

Panel, 10½ inches by 14½ inches.

Exhibited at Berlin, 1906, No. 156.

In the collection of Franz von Mendelssohn, Berlin.

1049. LANDSCAPE.—The foreground in half-shadow contrasts finely with the bright middle distance. An early work.

Mentioned by Waagen (iii. 195).

In the collection of the Marquess of Lansdowne, Bowood.

1050. LANDSCAPE.—A horseman on a hill greets two persons standing at the roadside. To the left are three dogs.

Signed on the left with the early monogram; canvas.

In the Ashley collection, Broadlands.

1051. A LANDSCAPE WITH FISHERMEN AND HORSEMEN. Sm. 157.—Through a sandy and hilly landscape a little river winds its way; it is crossed in the centre by a foot-bridge. In front two fishermen draw in their nets. On the farther bank a rider waters his grey horse and two boys are angling. Behind them is a hill with a tree on it. Near it two horsemen and a man on foot with two dogs running in front come along the road leading down the hill to the river. In the extreme left of the foreground a woman sits by the roadside; two children are playing; behind them is a leafless tree on a sand-hill. In the background is a pigeon-cote fixed on two poles; farther away are two cottages. An early work recalling the style of Wijnants.

Signed on the left at foot with the monogram; panel, 14½ inches by 19½ inches.

Engraved by Beaumont as "La Pêche"; said by Bürger to have been also engraved by Moyreau and Le Bas.

In the collection of Julienne, Paris.

Sales.—Poullain, Paris, March 15, 1780, No. 57 (3580 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 48 (3500 francs, Dulac).

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 72; it was there in 1829 (Sm.).

1052. LANDSCAPE WITH SMALL FIGURES.—In a bare hilly landscape a horseman approaches. A peasant sits on a bank. Other figures. Of the early period.

Signed with the monogram; panel, 6 inches by 9 inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 73.

1053. LANDSCAPE.—With a hill. Various figures. There is no prominent white horse, but only a little grey one. On the right is a clump of heavy trees, under which is a house with a gabled roof. This is entirely in the manner of Wijnants. It is of the early period in spite of the full monogram. It is very well preserved.

Signed to the left of the centre with the full monogram ; panel, 10 inches by 14 inches.

In the collection of Boughton Knight, Downton Castle, Ludlow.

1054. LANDSCAPE WITH A HORSEMAN AND A RED COACH. Sm. 517.—On the left is a placid stream crossed by a wooden bridge. On the right is a broad sandy road, on which a horseman with a dog rides away. To the left are a man lying on his face and another man seated. In the right middle distance a red coach drawn by a grey and other horses goes up the dunes. In the centre is a farmhouse near trees. A good picture of the early period.

Signed in the centre at foot with the early period ; panel, 17 inches by 20½ inches.

Engraved by C. M. Günther.

First mentioned in the Dresden catalogue of 1817.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1408.

1055. LANDSCAPE WITH A HORSEMAN IN FRONT OF A COTTAGE.—On the road in the centre a man in a red cloak on a grey horse has halted ; his back is toward the spectator. He converses with a woman and her child, who lie in the sand to the left near a poor thatched cottage. In the right foreground, in shadow, a dog drinks at a pool. In the background is a cornfield partly cut ; near it are a tree, a house, and figures. In the distance is a range of hills. Formerly catalogued as “in the manner of Wouwerman” ; it is, however, a characteristic work of his earliest period.

Signed on the left at foot with the early monogram ; panel, 9 inches by 12 inches.

In the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1409.

1056. A Hilly Landscape with a Man on a Grey Horse.—To the right on the shore of a lake are picturesque cottages. In the left foreground is a tree ; at the back is a village at the foot of a bare hill. On a road in the centre a man in a red cloak rides a grey horse, with his back to the spectator. Farther back is a beggar. The authenticity of the monogram is doubtful. The picture reminds one of Pieter Wouwerman, but may be an early work of Philips.

Signed on the left at foot with the full monogram ; canvas, 21 inches by 26½ inches.

Probably transferred in 1741 from the royal apartments.

In the octavo inventory of Steinhäuser (up to 1747), No. 2535.

In the Royal Picture Gallery, Dresden, 1905 catalogue, 1431.

1057. A DUNE LANDSCAPE.—On a narrow footpath on the left a horseman, seen from the back, with his dog rides away. To the left, behind a bank at the roadside, is the thatched roof of a cottage. On the right is the dry bed of a stream between sandy banks. At the back is a bare landscape bounded by dunes.

Signed in the centre at foot with the early monogram ; panel, 9 inches by 12 inches.

Acquired for Frankfort in 1892, Gontard bequest.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 314 A.

1058. **LANDSCAPE WITH FIGURES.**—A road winds from the centre to the left foreground towards a pool, at the edge of which a rider waters his bay horse. Another road leads from a cottage on the left forward to the pool. Here a countrywoman with skirt tucked up stands in the water; a boy in a red jacket sails his boat. Between the woman and horseman, farther back, is a pollard willow. On the right-hand road to the right halts a man on a grey horse, seen from the back; he converses with a countryman on foot. To the left of this horseman is a dog. In the right middle distance are cornfields partly cut. Behind the cottage is a tall pole with three garlands and a red, white, and blue flag. A fine cloudy sky. Falsely attributed to A. van der Neer.

A wide picture.

In the Palazzo Bianco, Genoa.

1059. **LANDSCAPE WITH HORSEMAN.**—A sandy hillock on the right with a road at its base skirting a lake on the left. A horseman in a red cloak comes down the road. In the middle distance an angler sits at the water's edge. "A landscape somewhat in the character of his master Wijnants, and unusually poetical for him" (Waagen).

Signed with an apparently false monogram; panel, 14 inches by 16 inches.

Mentioned by Waagen (iii. 287); and by Hofstede de Groot, *Oud Holland*, xi. 146.

In the collection of Archibald M'Lellan, Glasgow, purchased by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 1104 (old No. 545).

1059a. **Landscape and Figures.**—A hilly landscape with a cliff to the right. At the foot of the cliff a road winds away to a bridge over a stream on the left. To the left of the bridge is a thatched house. A man on a white horse leads a dark-brown horse down the road. A man on a laden chestnut horse comes up the road from the bridge. Dark clouds in the sky.

Canvas, 16 inches by 21 inches.

In the collection of James Donald, Glasgow, bequeathed to the city, 1904.

In the Glasgow Art Gallery, 1908 catalogue, No. 1109.

1060. **A DUNE LANDSCAPE.**—On a road to the right is a grey horse seen from the back. A man, reclining on a bank, converses with a woman who stands in front of him with her back to the spectator. On a hill to the left are two cows; only the head of one is visible. An early work.

Panel, 12 inches by 15½ inches.

In the collection of Earl Howe, Gopsall.

1061. **LANDSCAPE WITH FIGURES.**—On the right is a cottage at the side of a road over a hill. A man on a dark grey horse

rides towards the left foreground. Near him a woman milks a brown cow. A well-dressed couple go down the road. In the left distance a coach goes away. The most prominent figure is that of a woman in white, black, and red, seated by the road in the centre. Near her is a girl in blue with a yellow apron. They watch the milking. To the right is another woman carrying a yoke. A man with a dog is near a big fallen tree. The whole is in a brown tone against a clear sky.

Signed half-way to the right with the early monogram.

In the collection of Sir Audley Neeld, Grittleton House.

1062. **A LANDSCAPE.**—This is quite in the style of the Haarlem painters. It is catalogued as a J. R. de Vries, but is certainly by Philips Wouwerman.

Panel, 14½ inches by 13 inches.

Bequeathed to Hamburg by H. Jüchter, Paris.

In the Hamburg Kunsthalle, 1883 catalogue, No. 628.

1063. **A DUNE LANDSCAPE WITH A HORSEMAN.**—

A man in a blue coat, red cloak, and plumed hat rides forward on a grey horse through an opening in a hedge. On the left, behind the hedge, is a clump of leafless trees in the sunlit hilly landscape. A man with a pack on his shoulders. A cloudy sky. This is a very fine picture.

Signed on the left at foot with the full monogram; panel, 14 inches by 12 inches.

In the collection of Nicolaus Hudtwalker, Hamburg.

In the collection of Johann Wesselhoeft, Hamburg.

In the Hamburg Kunsthalle, Wesselhoeft catalogue, 1889, p. 11.

1064. **A LANDSCAPE.** Sm. 344; M. 47.—In the right foreground, behind two dead willows, a little wooden bridge leads across a ditch running from the right background to the left foreground. On it is a man. By the roadside in the left middle distance is a cottage with a fence round it, and a copse to the left. In front is a flock of sheep. In the centre of the middle distance a man on a grey horse comes riding round the bend of the road. Beyond him the ground rises to the right to the hills. This is a good picture of the transition from the first to the second period; it was once wrongly described as only in the manner of Ph. Wouwerman.

Signed on the right at foot with the full monogram; panel, 13 inches by 13 inches.

Engraved by Moyreau in 1743, No. 47, as "Le Petit Pont de Bois."

In the collection of the Comte de Mirabeau, Paris, 1743.

In Baron Bruckenthal's Museum, Hermannstadt, 1901 catalogue, No. 1224.

1065. **A HILLY LANDSCAPE WITH PACK-HORSES.**

—On a hill to the right is a ruined wall. Near it are a tree-trunk and a leafless tree. In the foreground a peasant adjusts the pack on his grey horse. In front lie three sheep. A country woman carrying a basket and a peasant with a pack-horse go away. This is catalogued as "possibly a Wouwerman"; but it is certainly an original in good condition.

Signed on the right at foot with the full monogram ; panel, 14½ inches by 16 inches.

In Baron Bruckenthal's Museum, Hermannstadt, 1901 catalogue, No. 1225.

1066. **A LANDSCAPE.**—With very small figures. The sky is badly damaged. In other respects it is a very fine work.

Signed with the early monogram ; panel, 10 inches by 13 inches.

Exhibited at Copenhagen, 1891, No. 241.

In the Holstein collection, Holsteinborg, Zealand (Denmark).

1067. **A FLAT LANDSCAPE.**—With small figures. In a delicate grey tone.

Signed with the full monogram ; panel, 10 inches by 13 inches.

Exhibited at Copenhagen, 1891, No. 242.

In the Holstein collection, Holsteinborg, Zealand (Denmark).

1068. **A DUNE LANDSCAPE.**—On the right is a pool at which a rider waters his horse and in which two boys are bathing. On the right beside the horse stand a woman with a bundle on her head and a boy. On the road farther back a man with a pack on his shoulders and a boy are going away.

Signed on the right at foot with the full monogram ; canvas, 22 inches by 20 inches.

Acquired through the Clauss fund, 1860.

In the Leipzig Town Museum, 1903 catalogue, No. 365.

1069. **LANDSCAPE WITH FIGURES.**—In the centre a man on a piebald horse watches an infant, held by its mother in a band, which tries to reach a boy sitting in front of it. To the right on a deeply-trenched road a man walks beside a waggon drawn by a grey horse. A fine picture in every respect.

Signed on the left at foot with the early monogram ; panel, 9½ inches by 13 inches.

Exhibited at Leipzig, 1889, No. 273.

Acquired in 1887 from the London dealer Martin Colnaghi.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 90.

1070. **A RIVER LANDSCAPE.**—On the right is a river. On its left bank at the foot of a sandy slope sit a man and a woman with a child in her arms. In front of a fence near them stands a grey horse, seen in a foreshortened view from the back and turned slightly to the left. On the top of the slope, crowned by two poor little trees, two men and a dog stand out dark against the sky. On the river are men in a boat.

Panel, 7 inches by 9 inches.

Acquired in 1892 from the London dealer Martin Colnaghi.

In the collection of the late Alfred Thieme, Bode's 1900 catalogue, No. 91.

1071. **LANDSCAPE.** Sm. 435.—A hilly landscape with a rough road winding round a sand-bank on the right. A river flows under a bridge on the left. A coach and four crosses the bridge. On the river is

a pleasure-boat ; two men are angling from the bank. In front wayside beggars accost two horsemen. In the middle distance is a country house with various horses and figures. An "exquisite little picture . . . painted in the artist's third manner" (Sm.).

Signed with the monogram ; panel, $9\frac{1}{2}$ inches by 12 inches.

Mentioned by Waagen (i. 408).

Sold by Sm. in 1823 (for £262 : 10s.).

In the collection of Sir Robert Peel, 1829 (Sm.) ; bought with the collection for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 882.

1072. Sand-bank on a River.—A man fishing ; women bathing. On the bank to the left are fences. Farther away is a cottage. In the distance is a hill. Formerly attributed to Wijnants. Assigned by Count Cavens to Wouwerman.

Panel, 10 inches by $13\frac{1}{2}$ inches.

In the Wynn Ellis collection, bequeathed to the Gallery in 1876.

In the National Gallery, London, 1906 catalogue, No. 973.

1073. LANDSCAPE.—To the left is a sandhill on which figures stand. In the right middle distance are two men bathing. In the distance are houses among trees.

A small picture.

In the collection of Mrs. Howard Keeling, Marlewood.

In the possession of the London dealers P. and D. Colnaghi.

1074. Landscape with Figures.—To the left a horseman crosses a stream. To the right are three women and a boy. Cloudy sky.

Signed with the full monogram ; panel, 16 inches by 21 inches.

Mentioned by Waagen (Suppl. 182).

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 108.

In the collection of Lieut.-Colonel Henry Cornwall Legh, London.

1075. COAST SCENE WITH FIGURES.—Among the figures are a well-dressed couple and a rider in red on a dark bay horse in the dunes. Attributed in the catalogue to Pieter Wouwerman.

Panel, $9\frac{1}{2}$ inches by 13 inches.

Waagen (ii. 160) mentions a picture with horses and figures that is perhaps identical with this.

In the collection of the Marquess of Hertford.

In the Wallace Collection, 1901 catalogue, No. 187.

1076. A COAST SCENE WITH FIGURES.—A hay-cart and a grey horse. Not a specially good picture.

Panel, $15\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1901 catalogue, No. 216.

1077. A STREAM IN HILLY COUNTRY. Sm. 104.—A little stream winds its way from the back between sand-hills to the right

foreground, where it is crossed by a plank bridge over which a man passes. In the centre, on the farther bank, two riders water their horses; one has dismounted; the other sits on his grey horse. To the right at the foot of a sand-hill, sits a woman with a child in her arms and another at her side. To the left of the centre are two bathers on the nearer bank. In the middle distance are other figures. In the centre are two slender trees; beyond them are houses with hills in the distance. A fine cloudy sky. Light in tone, and of the mature period.

Panel, 26 inches by 22½ inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 346; by Waagen (Suppl. 89); and by Ch. Blanc, *Le Trésor de la Curiosité*, i. 195.

Engraved by Dunker in the Choiseul Gallery, No. 29.

Sales.—Duc de Choiseul, Paris, 1772 (3000 francs).

Duc de Choiseul, Paris, 1777 (5000 francs).

Prince de Conti, Paris, March 15, 1779 (3280 francs).

Calonne, Paris, April 21, 1788 (3900 francs).

Marquis de Montesquiou, Paris, December 9, 1788 (4021 francs).

Sabatier, Paris, March 20, 1809 (2400 francs).

Villiers, Paris, March 30, 1812 (5000 francs).

Prince de Talleyrand, Paris, July 7, 1817, No. 45; the collection was sold privately as a whole to W. Buchanan, the London dealer.

In the collection of Edward Gray, London, 1829 (Sm., who gave its value as £630).

Sale.—Casimir Périer, London, May 5, 1848 (£409:10s., Marquess of Hertford).

In the collection of the Marquess of Hertford, London, 1857 (Waagen).

In the Wallace Collection, London, 1901, No. 218.

1078. **LANDSCAPE**.—With two horses crossing a stream. A somewhat dark but decidedly good picture of the end of the middle period.

Signed on the left at foot with the monogram; panel, 14 inches by 16 inches.

Mentioned by Parthey (ii. 808).

Acquired in 1818 from Count Sicking's collection, Vienna.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 220.

1079. **LANDSCAPE**. Sm. 302.—A rider has dismounted from his grey horse on the right in front of a bridge crossing a stream which flows in a cascade towards the front. A peasant with a dog crosses the bridge. Another horseman comes from the other side. On the left is an open landscape rising towards the back, with a shepherd and sheep.

Signed on the right at foot with the early monogram; panel, 10 inches by 8½ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 79 (902 florins).

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 497.

1080. **LANDSCAPE**.—With a road in front. A very fine cloud in the sky.

In the collection of Baron Alphonse de Rothschild, Paris.

1081. A DUNE LANDSCAPE.—On the left rise the dunes ; on the summit is a round tower. Near it are figures, one of whom points with outstretched hand to the right. On the road in the left foreground are a cavalier and a lady on horseback with three dogs, one of which barks at a man. To the right is a view over the sea.

Signed with the monogram ; canvas, 19 inches by 25 inches.

In the collection of Colonel W. A. Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 50.

In the collection of Willy Sauerbach, Paris.

1082. LANDSCAPE WITH HORSES WATERING. Sm. Suppl. 105.—On the left a stream forms a little waterfall. A cart and horse cross a wooden bridge. Another laden cart with a peasant driver and a woman with a child in her arms leaves the bridge to go down the bank to the water's edge. Here a peasant tries to drive his horse into the ford. A mule-driver comes to his help and threatens the horse with a stick. Near them a peasant rides a chestnut horse into the river. Beside him a grey horse drinks. In the right foreground a woman with a child on her back, with a dog, crosses the ford. On a hill at the back is a leafless tree. The brown light is rather heavy, but in other respects the picture is not bad.

Signed on the right at foot with the full monogram ; canvas, 19½ inches by 22 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1005 ; it was there in 1842 (Sm., who valued it at £200).

1083. IN THE DUNES NEAR HAARLEM. Sm. Suppl. 70.—On the top of a dune to the right, near a half-dead tree-trunk, a shepherd watches two cows and two sheep. From the dune a path leads down to a stream beside which a man sits bathing his feet while his horse drinks. Two peasants come along the path. To the left on the farther side of the stream are rolling dunes. A peasant holding a long stick stands near a dead tree. In the distance is a country house at the side of a lake ; on the horizon are hills. Very small figures ; really a landscape of the good and mature period. [Pendant to 1084.]

Signed on the left at foot with the full monogram ; canvas, 30½ inches by 26½ inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1017 ; it was there in 1842 (Sm., who valued it at £350).

1084. A DUNE LANDSCAPE NEAR HAARLEM. Sm. Suppl. 71.—At a stream to the right two riders water their horses ; one stands on the bank ; the other has ridden into the stream. On the bank to the left are ruined houses among trees. On a road leading along the riverside are a man in black and a peasant who holds the bridle of a grey horse, and converses with a woman seated by the roadside. In the distance

the stream flows between two sand-hills, and is crossed by a wooden bridge on which is a figure. There are other figures. Of the good and mature period. [Pendant to 1083.]

Signed on the left at foot with the full monogram; canvas, 30 inches by 26 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1043; it was there in 1842 (Sm., who valued it at £350).

1085. A DUTCH COAST SCENE WITH FIGURES. Sm. 370 and Suppl. 38.—To the left is the surface of a river or lake with islands, illumined by the setting sun. In the right foreground a man on a grey horse rides over a stone bridge crossing a stream at which another rider waters his horse; a third horseman halts near the bridge. In the middle distance is a farm. Beyond at the foot of a hill lies a town. A fine landscape of the beginning of the middle period.

Signed on the right at foot with the early monogram; panel, 12 inches by 15½ inches.

Engraved by Cochin as "Vue de Hollande."

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1044; it was there in 1842 (Sm., who valued it at £160).

1086. LANDSCAPE WITH BATHERS.—On the left two men bathe in a river, on which in the distance are vessels. On the bank to the right three peasants with a dog are resting. Behind the group two men undress. In the background is an old and almost leafless oak; two figures are at the door of a country house on the edge of a wood. In the centre a man on a bay horse, who leads a grey horse by the bridle, rides into the stream. A picture of the transition to the mature period.

Signed on the left at foot with the full monogram; panel, 12½ inches by 16 inches.

In the Galitzin collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1704.

1087. A DUNE LANDSCAPE WITH TRAVELLERS.—In the centre is a grey horse in profile to the left. A fine early work.

In the National Museum, Rome, No. 495.

1088. A DUNE LANDSCAPE.—In the left foreground are two horsemen. One has dismounted to tie his boot-lace. A man on foot and a woman seated on the ground. A third horseman in red turns towards a cottage. A fourth comes down in the right foreground towards a waterfall. This is a view of the dunes near Haarlem, but the sand-hills are much too high. At foot and on the left the picture has been either entirely repainted or enlarged.

Panel, 11 inches by 14 inches.

In the collection of King Gustavus III. of Sweden, as a "landscape after Wouwerman."

In the National Museum, Stockholm, 1900 catalogue, No. 716.

1089. Landscape with a Peasant on a Grey Horse.—A peasant with a red cap, riding a grey horse, halts on the road to converse with a woman reclining at the roadside. The picture has been much damaged and restored.

Signed with the early monogram; panel, 15 inches by 13 inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède* (1886), p. 243, No. 422.

In the Löwenhjelm, Ridderstolpe, and Netzel collections.

In the Schagerström collection, Stockholm.

1090. A SMALL LANDSCAPE WITH HORSEMEN.

Described by Parthey (ii. 810) as a coast scene.

In the collection of Count Czernin von Chudenitz, Vienna.

1091. Landscape.—With a high road, figures, and castle. An early work.

Mentioned by Waagen (ii. 433).

In the Royal collection, Windsor Castle.

1091a. A Small Landscape.

Sale (supplementary).—Johannes Wybrants, Amsterdam, December 26, 1672 (60 florins, with a small landscape by an unnamed painter)—communicated by A. Bredius.

1091b. A Landscape with two Horses.

Sale (supplementary).—Johannes Wybrants, Amsterdam, December 26, 1672 (48 florins)—communicated by A. Bredius.

1091c. A Fine Landscape.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 19), No. 19 (51 florins).

1091d. A Small Landscape.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 21), No. 81 (3 florins).

1091e. A Small Landscape.

Sale.—Amsterdam, May 9, 1696 (Hoet, i. 32), No. 14 (15 florins).

1091f. Landscape.—Uncertain by which Wouwerman.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 80.

1091g. A Dune Landscape.—With a horseman and other accessories.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 162), No. 32 (80 florins).

1091h to k. Four Pictures: Landscapes.—With figures and horses.

Sale.—Amsterdam, July 11, 1714 (Hoet, i. 176), No. 13 (52 florins).

1091l. A Dune Landscape.—With small figures.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 194), No. 15 (39 florins).

1091*m*. **Landscape**.—With horses and figures.

15 inches by 17 inches.

Sale.—D. Amory, Amsterdam, June 23, 1722 (Hoet, i. 261), No. 20 (280 florins).

1091*n*. **A Dune Landscape**.—With two horsemen.

17 inches by 21 inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 277), No. 116 (135 florins).

1092. **A Dune Landscape**.

7 inches by 9½ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 277), No. 117 (12 florins 10).

1092*a*. **A Large Landscape**.—With figures and horses. A very good picture.

Sale.—Amsterdam, April 11, 1727 (Hoet, i. 315), No. 5 (236 florins).

1092*b*. **A Small Landscape**.—With figures.

Sale.—The Hague, May 3, 1729 (Terw. 6), No. 53 (29 florins 10).

1092*c*. **A Fine Landscape**.

11½ inches by 10½ inches.

Sale.—The Hague, April 24, 1737 (Terw. 11), No. 3 (50 florins).

1093. **The Bathers**. Sm. 331 and 403; M. 27.—In the right middle distance are buildings surmounted by a round tower, entered across a bridge with three arches. In front are several figures. The nearest is a horseman at whose side is a beggar with a wooden leg. Beyond them a traveller, dismounted, adjusts his saddle. In a pond in front two boys are bathing and two others undress on the bank. The figures are subordinate to the landscape.

Panel, 9 inches by 12 inches.

Probably identical with Sm. 403, in which a washerwoman is mentioned as on the farther side of the pond. This picture was in the collection of Comte Baudouin in 1778, when it was engraved by Le Bas as "La Soirée d'Été."

Engraved by Moyreau in 1737, No. 27, as "Les Baigneurs."

In the Hallée collection, Paris, 1737.

1093*a*. **A Fine Landscape**.—With figures and horses.

24 inches by 24½ inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 51 (405 florins).

1093*b*. **Landscape**.—With figures and horses.

13 inches by 17 inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 54 (260 florins).

1093c. A Landscape.

12 inches by 12 inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 55 (130 florins).**1093d. A Landscape.**

13½ inches by 18 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 549), No. 357 (40 florins).**1093e. Landscape.**—With many figures and horses. [Pendant to 1093f.]

17½ inches by 22 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 532), No. 158 (60 florins, with pendant).**1093f. Landscape.**—With figures and horses. [Pendant to 1093e.]

17½ inches by 22 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 532), No. 159 (60 florins, with pendant).**1093g. Landscape.**—With figures and cattle.

12 inches by 14 inches.

Sale.—Amsterdam, October 1, 1738 (Hoet, i. 556), No. 24 (161 florins).**1093h. A Fine Landscape.**—With horses and other accessories.

16½ inches by 18½ inches.

Sale.—Herman Schuurman, Rotterdam, April 2, 1739 (Hoet, i. 571), No. 8 (72 florins, J. T. Swaard).**1093i. A Fine Dune Landscape.**—With many accessories.

31 inches by 27 inches.

Sale.—Nicolaas Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 12 (170 florins).**1093j. A Landscape.**—With small figures.

10½ inches by 13½ inches.

Sale.—Nicolaas Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 14 (142 florins).**1093k and l. Two Fine Landscapes.**—With various figures.

10½ inches by 14 inches.

Sale.—The Hague, June 26, 1742 (Terw. 37), No. 23 (40 florins 10).**1093m. A Dune Landscape.**—With fine accessories.

16 inches by 24 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 65 (220 florins).**1093n. A Dune Landscape.**—With accessories.

16 inches by 24 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 66 (14 florins).

1093o. **A Landscape**.—With figures, horses, and other animals.

Sale.—Van Albemarle, The Hague, October 26, 1744 (Hoet, ii. 145), No. 21.

1093p. **A Hilly Landscape**.—With figures, horses, and carts.

Sale.—Hendrik Kerfbijl, Amsterdam, April 6, 1746 (Hoet, ii. 176), No. 1 (175 florins).

1094. **A Fine Waterfall**.

17 inches by 13½ inches.

Sale.—Nicolaas Verkolje, Amsterdam, April 18, 1746 (Hoet, ii. 180), No. 22 (32 florins).

1094a. **A Hilly Landscape**.—With figures, horses, asses, and dogs.
17 inches by 22 inches.

Sale.—David Jetswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 28 (100 florins).

1094b. **Landscape**.—With figures and horses.

Copper, 14 inches by 19 inches.

Sale.—David Jetswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 29 (100 florins).

1094c. **A Landscape**.—With figures and horses.

21½ inches by 28 inches.

Sale.—David Jetswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 30 (21 florins, with "A Battle," 792w).

1094d. **A Fine Landscape**.—With horsemen and horses.

20½ inches by 28 inches.

Sale.—Jacob van der Dussen, Amsterdam, April 12, 1752 (Hoet, ii. 309), No. 2 (700 florins).

1094e. **A Small Landscape**.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 333), No. 324 (3 florins 2).

1094f. **Landscape**.—With figures and horses.

Canvas, 19 inches by 27 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 511), but not in the sale of 1771.

1094g. **Landscape**.—With horses and figures.

17½ inches by 17½ inches.

In the collection of P. L. de Neufville, Amsterdam, 1752 (Hoet, ii. 513).

1094h. **Landscape**.—With two figures, two horses, and a dog.

9 inches by 11½ inches.

In the collection of Nicolaas van Bremen, The Hague, 1752 (Hoet, ii. 483), sold at The Hague, April 3, 1769.

1094*i*. **A Small Landscape.**—With horses.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 413).

1094*j*. **A Dune Landscape with Horses and Figures.**

14 inches by 20½ inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 473).

1094*k*. **A Dune Landscape.**—With horses and figures.

Sale.—Borwater, The Hague, July 20, 1756 (Terw. 153), No. 8 (60 florins).

1094*l*. **Landscape.**—With horses, a cottage, and a bridge.

13½ inches by 15½ inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 159), No. 5 (55 florins).

1094*m*. **A Landscape.**—With fine accessories. [Compare 1104.]

8 inches by 9 inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 159), No. 6 (40 florins).

1094*n*. **Landscape.**—With horses and figures.

Panel, 13 inches by 15 inches.

Sale.—J. P. Snijers, Antwerp, May 23, 1758 (Terw. 204), No. 71 (90 florins).

1095. **Two Landscapes with Figures.** Sm. 43.—In one a man on a black horse leads a grey horse into a pool where boys are bathing. In the other are three figures, horses, a cart, and a boat on a river.

Panel, 11 inches by 15½ inches.

Sale.—De Selle, Paris, February 19, 1761 (1802 francs).

1095*a*. **A Landscape with five Figures.**

Sale.—Hendrik Gevers, Rotterdam, April 26, 1762 (Terw. 250), No. 1 (340 florins).

1095*b*. **Landscape.**—With three small figures, two horses, and a dog. 8 inches by 7½ inches.

In the Reyersbergen van Cauwerven collection, 1752 (Hoet, ii. 535).

Sale.—Reyersbergen van Cauwerven, Leyden, July 31, 1765 (Terw. 484), No. 63 (90 florins).

1095*c*. **Landscape with Figures.**—A river intersects the landscape. In the right foreground is a rider watering his horse; another horse is being saddled. Farther away boys are swimming. In the middle distance is a hillside with cornfields. Through the fields a road leads to the right. In the distance are high hills.

12 inches by 14 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 510), No. 5 (110 florins).

1095*d*. **A Hilly Landscape.**—With fine accessories. A horse watering, a woman with a child, and other figures.

Panel, 22½ inches by 21 inches.

Sale.—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 535), No. 96 (300 florins).

1095*e*. **Landscape with Trees and Hills.**—With a woman seated, a man standing, and a little dog.

Panel, 15 inches by 19½ inches.

Sale.—Pieter Caauw, Leyden, August 12, 1768 (Terw. 669), No. 27 (111 florins).

1095*f*. **A Small Dune Landscape.**

Panel.

Sale.—Amsterdam, October 12, 1768 (Terw. 680), No. 39 (35 florins).

1095*g*. **A Fine Landscape.**—With a horseman.

14 inches by 12½ inches.

Sale.—Dordrecht, November 7, 1768 (Terw. 683), No. 4 (130 florins).

1095*h* and *i*. **Two Fine River and Hill Landscapes.**—With ships and passengers.

Panel, 9 inches by 12½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 104 (30 florins, Van der Loo).

1095*j*. **A Dune Landscape.**—With travellers lighting a fire. Morning.

Panel, 14½ inches by 11½ inches.

Sale.—Amsterdam, June 13, 1770, No. 32 (3 florins 75).

1095*k*. **A Dune Landscape.**—With a beacon tower, and figures, horses, and sheep.

Canvas, 21½ inches by 32 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 196.

1095*l*. **Landscape with Figures.**

Panel, about 14 inches by 12 inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 10 (£59 : 1s., D. S. Schorer).

1095*m*. **Landscape with a Bridge.**—Figures and horses.

Panel, about 18½ inches by 15½ inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 68 (£8 : 1s. 1 gr., Van Groen).

1096. **Landscape with many Figures.** Sm. 81.—An old castle near a river in which a cavalier waters his horse, while some men are bathing. Near a bridge, which is under repair, women wash linen. Beyond are several other women seated. On the left are horsemen and others taking a hay-cart up a hill. In the middle distance an ass is being

unloaded in front of a stable. On the farther bank of the river is a village, before which is a ferry-boat with passengers and cattle. [Pendant to 806.]

Canvas, 43 inches by $26\frac{1}{2}$ inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 274 (3000 florins, with pendant, Ph. van der Schley).

1096a. Two Fishermen at a River.—In the distance a ship is being caulked.

Panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 86.

1096b. A Dune Landscape with Figures.—[Pendant to 304a.]

Panel, 8 inches by $10\frac{1}{2}$ inches.

Sale.—Ph. van der Land, Amsterdam, May 22, 1776 (20 florins 5, with pendant).

1096c. A Hilly Landscape.—On the right are a horseman, and another man riding behind a hill. On the left a man with a dog crosses a wooden bridge over a stream.

Panel, 11 inches by 14 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 292 (26 florins, Coclers).

1096d. Landscape with a Group of Boys bathing. Sm. 124. —[Pendant to 447.]

Panel, $8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 116 (4406 francs, with pendant).

1097. Landscape with Figures. Sm. 128.—Two horsemen; a man, woman, and child on foot; two dogs, and a man crossing a wooden bridge over a river. Buildings.

Panel, 15 inches by 13 inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 119 (801 francs).

1097a. Landscape with Figures and Horses.

34 inches by $45\frac{1}{2}$ inches.

Sale.—Jan Verbeek, Leyden, August 18, 1778, No. 74 (5 florins 15, Carree).

1097b. A Hilly Landscape.—With a cottage in which are a fish-woman and a boy. Farther away is a horseman.

Sale.—F. Lijnslager, Alkmaar, October 19, 1778, No. 7 (9 florins 15).

1097c. A Landscape. Sm. 404.—On a high sandhill to the left is a cottage. Before it are a horseman and other figures. Beyond them are a rustic gateway and a slender tree. On the right, a man with nets and a boy with a dog descend a hill towards a river on which is a boat with two figures in it.

Engraved by Le Bas, 1778, as "La Matinée du Printemps."
In the collection of Comte Baudouin, Paris, 1778.

1097d. Landscape.

In the collection of J. van der Marck, according to the Hirschstaad sale catalogue; but in the absence of a description it cannot be identified with any picture in the Van der Marck sale, Amsterdam, August 25, 1773.

Sale.—Hirschstaad, London, 1780 (£15 : 4 : 6).

1097e and f. Two Landscapes.—With figures and animals.
Panel, 13 inches by 14½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 81.

Sale.—Bourlier de Saint Hilaire, Paris, May 5, 1783 (2863 francs).

1097g. Landscape.

Sale.—J. van der B., Rotterdam, May 14, 1787, No. 3.

1097h. Landscape.

Sale.—J. van der B., Rotterdam, May 14, 1787, No. 11.

1097i. Landscape. Sm. 194.—With a cottage and a waterfall.
Near two withered trees on a hill in the centre, two cavaliers stop to bait their horses.

16 inches by 14½ inches.

Sale.—Proley, Paris, 1787 (1634 francs).

1097j. Landscape.—On the right a man sits on the ground with his back to the spectator. Near him is a dog on a bank. To the left is a fine distant view.

Panel, 12½ inches by 14½ inches.

Sale.—Leyden, August 26, 1788, No. 166 (21 florins, Spruyt).

1098. A View of the Dunes near Haarlem. Sm. 187.—Several figures. Among them are a man with a pack, a woman with a bundle, and a horseman descending the bank of a stream.

Canvas, 22 inches by 20 inches.

Sales.—Vismes, Paris, 1786 (2000 francs).

Marquis de Montesquiou, Paris, December 9, 1788 (1500 francs).

1098a. Landscape with Figures.

Sale.—Collection of a French nobleman, London, 1790 (£556 : 10s., Colonel Thompson).

1098b. Landscape.—With a wooden bridge over a stream. A horseman rides across. [Pendant to 101a.]

Panel, 12 inches by 13 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 184—pendant to No. 185.

1098c. A Dune Landscape.—With a horseman and other figures.
[Pendant to 1098d.]

Panel, 9 inches by 12 inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 14 (10 florins, Coclers).

1098*d*. **A Dune Landscape**.—[Pendant to 1098*c*.]
Panel, 9 inches by 12 inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 15 (9 florins 10, Coclers).

1098*e*. **A Hilly Dune Landscape**.—A horseman, figures, and a village in the distance. [Possibly identical with 728*b*.]
Panel, 8 inches by 10 inches.

Sale.—Amsterdam, June 21, 1797, No. 217 (30 florins, Van der Schley).

1098*f*. **Landscape with Figures and Cattle**.

Mentioned by Buchanan, *Memoirs of Painting*, i. 287.

Sale.—Bryan, London, May 17, 1798, No. 11.

1099. **A Dune Landscape**.—A cottage, in front of which stands a woman who has been drawing water. Farther back a hilly road leads to a bridge over a stream. On it is a man on a grey horse with a boy behind him. An angler and other figures.

Panel, 12 inches by 13½ inches.

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 64 (320 florins, Labouchère).

1100. **A Sandy and Hilly Landscape**. Sm. 220.—An extensive view over a plain and hilly country interspersed with meadows and water. On the left is a cottage. In the centre are two trees of light foliage. In front are figures, horses, and a hay-cart.

Canvas, 22½ inches by 29 inches.

Sale.—Claude Tolozan, Paris, February 23, 1801 (4850 francs)—called "Le Passage aux Sables."

1100*a* and *b*. **Two Landscapes**.—With trees, and travellers on foot and on horseback.

Panel, 11 inches by 9 inches.

Sale.—Amsterdam, September 7, 1803, No. 212 (16 florins).

1101. **A Landscape with a Bridge**. Sm. 247.

Sale.—Richard Hulse, London, 1806 (£63).

1102. **A Small Landscape**. Sm. 248.—With a man, horse, and dog.

Sale.—Mrs. Gordon, London, April 1808 (£51 : 9s.).

1102*a*. **A Dune Landscape**.—With trees. In front a horseman is about to ford a stream. At one side sits an angler. At the back near a road down a hill is a man with two asses.

Panel, 13 inches by 12 inches.

Sale.—Amsterdam, April 17, 1809, No. 111.

1103. **Landscape.** Sm. 250.—With figures and horses.

Sales.—Lord Rendlesham, London, June 20, 1806 (£493 : 10s., bought in).
Lord Rendlesham, London, 1809 (£309 : 15s.).

1104. **Landscape.** Sm. 251.—Between sandhills flows a river falling in a cascade in front. Here are figures and cattle, including three cavaliers, two horses, and a dog. On a distant hill are a village, trees, and scattered buildings. [Compare 1094*m.*]

Panel, 9 inches by 8 inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 30 (701 florins).

1104*a.* **A Hilly Landscape with Trees.**—In front some cavaliers are refreshing themselves, with dogs and sheep. Farther back are swimmers. An early work.

Panel, 7 inches by 10 inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 31.

1105. **Landscape.** Sm. 265.—A horseman salutes some travellers resting at the roadside. To the left are two dogs. On the right is an old and leafless tree.

Panel, 14 inches by 12 inches.

Sale.—Villers, Paris, May 30, 1812 (1400 francs).

1106. **An Open Landscape.** Sm. 260.—In the foreground is a road. Near a bridge a gentleman has dismounted. He is followed by two dogs, one of which is near a stream that flows along the front.

Panel, 9½ inches by 8 inches.

Sales.—De Jongh, Paris, 1811 (1750 francs).

Lapeyrière, Paris, April 14, 1817 (2901 francs).

1106*a.* **Landscape.**—With figures on foot and on horseback in front of a picturesque cottage, near which is a thatched roof supported on a tree.

11½ inches by 13 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 288.

Sales.—Claude Tolozan, Paris, February 23, 1801.

Gamba, Paris, December 17, 1811 (3500 francs, Lebrun).

1106*b.* **A Fine Dune Landscape.**—Trees, a cottage, water, and figures.

Panel, 7 inches by 8 inches.

Sale.—B. de Bosch, Amsterdam, March 10, 1817, No. 25.

1106*c.* **Landscape with Figures.**—A broad plain bordered by a stream. In front is a cavalier in yellow with a Henri IV. hat and a whip in his hand; he is mounted on a fine brown spotted horse.

Panel, 9 inches by 7½ inches.

In the collection of the Duke of Brunswick-Wolfenbüttel until 1795.

Sale.—De Burtin, Brussels, July 21, 1819, No. 199.

1106*d.* **Landscape.**—With horses and several figures.

Sale.—A. Hope, The Hague, December 19, 1821, No. 7 (97 florins, Van den Berg).

1106e. **Landscape**.—With figures crossing a bridge.

Sale.—London, 1823 (£325 : 10s.).

1106f. **A Hilly Landscape**.—With very fine accessories.

Panel, 10 inches by 8½ inches.

Sale.—Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 15 (415 florins, Lamme).

1106g. **Landscape**.—With ladies and gentlemen on horseback.

Panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 27 (9 florins, Aliwater).

1107. **Landscape**. Sm. 312.—With a group of horsemen on a road in front.

A small upright.

In the Delaserre collection, 1826.

1107a. **A Fine Landscape with many Figures**.

Sale.—Rotterdam, April 11, 1827, No. 289 (190 florins, Esser).

1108. **A Landscape**. Sm. 405.—A stream flows in the centre towards the front between high and rugged sandhills. On a plank crossing the stream are a man and a dog. In the right foreground are two other men, one of whom is seated.

Panel, 14½ inches by 19 inches.

In the collection of the Duc d'Orléans, 1749.

In the possession of the London dealer Emmerson, 1829.

1109. **Landscape**. Sm. Suppl. 77.—On the right is a high hill in a sandy landscape traversed by a road. A traveller rests at the roadside. Two men approach him. In the distance, on the road, are a man on a grey horse and a beggar.

Panel, 9½ inches by 8½ inches.

Engraved.

Sale.—Nieuwenhuys, London, May 10, 1833 (£30, Bartie).

1109a. **A Dune Landscape near Haarlem**.

Sale.—Sir James Stuart, London, March 11, 1836 (£159 : 12s., Dunford).

1109b. **A Landscape**.—In the style of Wijnants.

Panel, 11½ inches by 8½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 731.

1109c and d. **Two Landscapes**.—With figures and horses. Sketchy. Canvas, 12 inches by 18 inches.

Sale.—Franzi, Amsterdam, October 5, 1837, No. 56 (50 florins, Burton).

1109e and f. **Two Flat Landscapes**.

Signed, Ph. W.; canvas, 17 inches by 26 inches.

Sale.—Franzi, Amsterdam, October 5, 1837, No. 58 (100 florins, De Lelie).

1109g. **A Flat Landscape.**—With figures and horses.

Signed, Ph. Wouwerman; panel, $9\frac{1}{2}$ inches by 13 inches.

Sale.—Amsterdam, May 14, 1839, No. 127 (31 florins, Moor).

1109h. **Landscape.**—To the left is sandy ground surrounded by a heath. On the right a horseman rides along a track.

Panel, 12 inches by 11 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 122.

1110. **Landscape.** Sm. Suppl. 213.—A hilly country traversed by a stream. On the river-bank are three horses, one of which is lying down. On the bank to the left is a solitary tree. Silvery in tone.

Panel, $4\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the possession of Peter Norton, London, before 1842.

1110a. **A Dune Landscape.**—With a cottage and a village church tower in the distance. A horse and cart, figures, and dogs.

Panel, 12 inches by 16 inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 126.

1111. **A Landscape with Figures.** Sm. 109.—On a hill to the left are two light trees. Beyond them, in a hollow, are low cottages, near which are three figures. Nearer the front a horseman descends the hill, followed by two dogs and a boy. On the left a man waters his horse. On the right two boys are bathing. In the distance are reapers at work.

Panel, $11\frac{1}{2}$ inches by 14 inches.

Engraved by E. Cousinet, as "Les Travaux Champêtres."

Sale.—Lempereur, Paris, May 24, 1773 (805 francs).

Note.—A picture entitled "Les Travaux Champêtres," the description of which accords essentially with that of Sm., was in a sale at Paris, March 13, 1846, No. 50. The size and material were not given. According to the description, the dogs preceded the horseman, and the two bathers were women.

1111a. **A Wide Dune Landscape.**—With horsemen and others.

Signed; canvas, 20 inches by $23\frac{1}{2}$ inches.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 165 (30 florins, Thijssen).

1112. **A Landscape with Figures.** Sm. 314.—In the foreground of a hilly and barren landscape are a man on a brown horse with a woman at his side and a boy holding a grey horse, whose rider has dismounted. Farther left three children feed hens and pigeons. In the middle distance a man leads his horse down a hill. Boys are bathing. Light in tone. "This picture possesses unusual freedom of pencilling and powerful effect" (Sm.).

Panel, 16 inches by $20\frac{1}{2}$ inches.

Sale.—G. Muller, Amsterdam, April 2, 1827, No. 81 (3800 florins, Brondgeest—or Emmerson, according to Sm.).

In the Merle, Destouches, and Robit collections (according to *Art Sales*).

In the collection of William Wells, Redleaf, 1829 (Sm.).

Sale.—William Wells of Redleaf, London, May 12, 1848 (£330, Woodin).

1112a. Landscape.—With a horseman, a man bathing, and two dogs.

Sale.—Robert Vernon, London, 1849 (£147).

1112b. Landscape.—In the foreground in deep shadow is a shepherd. The background is in warm light.

Mentioned by Waagen, 1854 (ii. 247).

In the collection of John Neeld, Grittleton House, 1854.

1112c. Landscape.—With a wide distance. Sunshine. Very small figures.

Mentioned by Waagen, 1854 (ii. 110).

In the collection of Lord Ashburton, 1854.

1112d. Landscape with a Sandhill.—In front is a horseman. A warm sky. An early work.

Probably the picture exhibited in the Royal Academy Winter Exhibition, London, 1871, No. 253.

In the collection of Wynn Ellis, London, 1854 (Waagen, ii. 296); but not among the pictures selected for the National Gallery from this collection.

1112e. Landscape.—With hounds being fed.

In the Tomline collection, Orwell Park, 1854 (Waagen, iii. 441).

1112f. A Hilly Landscape.—Warm in tone. Of the master's best period.

Panel, 15 inches by 19 inches.

Sale.—Amsterdam, October 10, 1855, No. 287 (31 florins 50).

1112g. A Dune Landscape near Haarlem.—With figures and a horseman.

Sale.—Héris, Paris, April 19, 1856, No. 62 (275 francs).

1112h. Landscape with Horsemen.

Signed, Ph. Wouwerman.

Sale.—Amsterdam, August 20, 1856, No. 222.

1113. Landscape.—On the right is a broad river with a boat and three men. In the distance are cottages and willows. On the left are trees, bathers, and a wooden bridge. On the extreme right, in front of a house, are a horseman and a girl. Dark and cool in tone.

Signed.

In the collection of George Field, London, 1857 (Waagen, Suppl. 193); the collection, when sold on June 10, 1893, contained no such picture.

1114. A Flat Landscape.—A man on a grey horse with a dog is on the left near a tree. On a road in the centre are a woman and a child. Farther right is a placid stream with a wooden bridge in the middle distance on which is a foot-passenger. An early work. The sunlight on the grey horse and water contrast effectively with the dark cloudy sky.

In the Henderson collection, London, 1857 (Waagen, Suppl. 210).

1114a. Landscape.—In the style of Wijnants. With men and animals.

In the Nichols collection, London, 1857 (Waagen, Suppl. 240).

1114b. Landscape with a Horseman on a Road.—An early work related to Wijnants.

In the collection of Matthew Anderson, Jesmond Cottage, Newcastle, 1857 (Waagen, Suppl. 481).

1114c. A Sandy Landscape.—With figures on a hill, and two others on a stream in the left foreground. In the distance are houses.

Panel.

In the collection of the Earl of Normanton, Somerley, near Ringwood, Hampshire, 1857 (Waagen, Suppl. 366).

1115. Landscape with a White Horse drinking. Sm. Suppl. 111.—To the right of a bare landscape is a high sandhill, on which is a cottage with a slender tree beside it. On a road in front a cavalier in a red cloak rides a bay horse, followed by a man on foot with a pack on his back. Near them are three sheep. On the other side a white horse drinks at a pond. Two sheep are on the bank; a third is in the water. An early work.

Canvas, 19 inches by 20½ inches.

In the collection of W. Dent Farrer, Dublin, 1842 (Sm.).

Sale.—W. Dent Farrer, London, 1858 (£53 : 11s., Pearce).

1116. A Dune Landscape.—On the left a lake stretches away to the horizon. Between hills to the right are a windmill and cottages. In the foreground, at the foot of a dune, sits a man with a basket on his back. Near him a man, preceded by his dogs, rides along a road which winds away behind the hill. On the extreme right are old and weather-beaten trees and a little pool.

Panel, 11 inches by 15 inches.

In the Pletincks collection, Brussels, 1826.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 146 (4100 francs, Vigardot).

1116a. Landscape : Moonlight.

Panel, 17 inches by 13 inches.

In the Palace, Dessau, 1863 (Parthey, ii. 810).

1116b. Landscape with Hills.

In the Esterhazy collection, Vienna, 1863 (Parthey, ii. 810); it cannot be identified with either of the two pictures now at Budapest.

1116c. Landscape with Animals.

In the Fröhlich collection, Würzburg, 1863 (Parthey, ii. 810), bequeathed to the University in 1862; the pictures described in the 1897 catalogue include only a "Camp Scene," in the manner of Ph. Wouwerman.

1116d. Landscape with Figures.

Sale.—J. Cooper, London, 1864 (£136 : 10s., Munro).

1117. A Dune Landscape.—In the middle of a sandy landscape, a man followed by a dog rides up a hill, above which is seen the roof of a cottage. On the right is a stream which loses itself among the dunes in the middle distance and is visible again in a plain beyond.

* Signed in the centre at foot with the monogram; panel, 8 inches by $13\frac{1}{2}$ inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 96 (1160 francs).

1118. A View of the Dunes. Sm. Suppl. 193.—A high hill of yellow sandy soil is surmounted with two decayed trees and varied by a few patches of wild herbage. On a road at its base is a traveller in a red jacket; in the distance are two men. On the right is a cottage. "An admirable study from nature, clear and sparkling" (Sm.).

Panel, $6\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sales.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 76 (610 florins, Chaplin).

G. T. Braine, London, 1857 (£210, Farrer).

H. Farrer, London, June 12, 1866 (£111, G. Smith).

1118a. A Hilly Landscape.

Sale.—Rotterdam, March 2, 1867, No. 112.

1118b. Landscape with Figures.

Exhibited at Leeds, 1868, No. 570.

Then in the collection of C. Egerton Legge.

1118c. The Cloud.—A light cloud in a blue sky is reflected in a river in front. On the right is a road bordered with great trees; a peasant goes along with his dog. In the distance are a cliff and a village with trees. A bridge leads over the river to a substantial farm.

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sale.—Baron H. von Mecklenburg, Paris, March 12, 1870, No. 51 (580 francs).

1118d. Landscape.—In a river in front, fishermen draw up their nets. The sunlight breaks through great clouds.

Signed on the left at foot with the monogram.

Sale.—Saint Remy, Paris, April 26, 1870, No. 181.

1118e. Horsemen and Figures in a Landscape.

Canvas, 26 inches by 33 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No.

343.

Then in the collection of the Earl of Dudley, but not among his pictures sold in London, June 25, 1892.

1118f. A Coast Scene with numerous Figures.

Sale.—W. King, London, 1873 (£168, Brooks).

1118g. A Small Landscape.—In the manner of Wijnants, with figures. [Possibly identical with 1124.]
7 inches by 10½ inches.

In the collection of Edmund Foster, Clewer Manor, 1857 (Waagen, Suppl. 288).

Sale.—Richard Foster of Clewer Manor, London, June 3, 1876 (£294, C. S. Bale).

1118h. Landscape.—A fisherman, horses, and dogs. [Compare 1122a.]

Canvas, 15 inches by 21 inches.

Sale.—Albert Levy, London, June 16, 1876 (£97 : 13s.).

1118i. Landscape.—With a horse, a wooden bridge, three fishermen, a horseman, a dog, and beggars.

In the Scarisbrick collection, 1858.

Sale.—Grant, London, 1881 (£178 : 10s., Lesser).

1118j. Landscape with Horsemen.

Sale.—Butler, London, 1882 (£147, Cartwright).

1118jj. A Hilly Landscape.—On the right is a sandhill with a tree. In front are two dogs. Farther back are two men and a horse near an old willow. In the left middle distance is a sportsman followed by hounds. In the distance, at the foot of a hill, is a village.

Panel, 12 inches by 14½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 144.

Sale.—Amédée Gautray, Paris, February 23, 1883 (2920 francs).

1118k. A River Scene with Fishermen.—At the mouth of a river fishermen in two boats draw up their nets. In the foreground nets are spread out.

Signed with the full monogram; canvas, 17½ inches by 15 inches.

Exhibited at Brussels, 1882, No. 277.

Sale.—Ruelens, Brussels, April 17, 1883, No. 301.

1118l. Landscape with Figures.—A man in red on a grey horse leads a bay horse to a stream. A steep path with a railing at the side leads to a house. A woman climbs it slowly.

Canvas, 16 inches by 14 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 302.

1118m. Fishermen.—Fishermen draw up their nets from a stream flowing through a landscape bounded by sandhills. To the left is a hill, partly fallen in.

Signed with a monogram, P. W.; canvas, 10 inches by 13½ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 303.

1118n. A Hilly Landscape.—A river flows under a pile bridge over which goes a man with a basket on his back. A second man sits on the

balustrade. A third person leans on it. On the right is a sandhill with trees.

Signed with a monogram, P. W. ; canvas, 10 inches by 13 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 304.

1119. **The Sandhill**.—A peasant walks along a road winding round a sandhill partly overgrown with grass, on which are leafless bushes. A blue hill with pale-grey clouds.

Signed with the monogram ; panel, 7 inches by 8½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 557.

1120. **Landscape**.—In the centre is a grassy hill with bushes on the top. On the right is a horseman with dogs running in front. A country woman with a basket on her back rests by the roadside. In the middle distance are banks with trees in full sunlight. In the distance is a mill near a cottage. To the left is the sea.

Panel, 10 inches by 14½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 568.

1121. **The Sandhill**.—Horsemen and peasants are on a road which winds round the foot of sandhills with trees on the top. The road leads along a canal crossed by a wooden bridge. In the middle distance two men push a boat into the water. Light clouds in a blue sky. In the manner of Wijnants.

Signed and dated ; panel, 14 inches by 17 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en* 1883, p. 350.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 109 (3600 francs).

1122. **Landscape with Figures**.—In front of a ruined tower is a poor enclosure of boards, straw, and willow-stumps adjoining a little thatched cottage which a country woman and a child are entering. A peasant goes on a footpath to the left ; another man sits on the ground. Farther away are a horseman and a child.

Panel, 6½ inches by 8½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en* 1883, p. 351.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 111 (3500 francs).

1122a. **Landscape**.—A water-mill, a man, horses. [Compare 1118h.] 15½ inches by 21½ inches.

In the Levy collection.

Sale.—C. Beckett Denison, London, June 6, 1885 (£113, White).

1122b. **Landscape**.—With a grey horse and two figures.

15 inches by 16½ inches.

Sale.—Sir W. W. Knighton, London, 1885 (£131 : 5s.).

1123. **Landscape with Figures**. Sm. 180.—A view of a valley bounded by hills. To the right is a high broken bank, with two light trees on the top. At the foot lies a horse. Nearer the front two travellers with a dog are resting. Two others come forward. In the centre a man

with a dog in front of him crosses a little wooden bridge. "The figures are subordinate to the landscape" (Sm.).

Panel, 11 inches by 14 inches (Sm.)—or 15 inches by 14½ inches according to the Clifden sale catalogue.

Engraved by A. Laurent, as "Le Repos"; and by Beaumont as "La Moisson."

Sales.—Godefroy, Paris, April 25, 1785 (3600 francs).

Le Brun, Paris, April 11, 1791 (2400 francs).

Catelan, Paris, January 16, 1816 (1901 francs).

In the collection of the Hon. Agar Ellis, 1829 (Sm.).

Sale.—Viscount Clifden, London, May 6, 1893, No. 16.

1124. Landscape. Sm. 433.—A landscape intersected by a river flowing away from the front. On the right is a high sandy bank with a fence at the side and two trees. In front are two men with sticks; one carries a pack on his back. [Possibly identical with 1118g.]

7 inches by 10½ inches.

Described by Sm. from an engraving by Aliamet.

Sale.—George Field, London, June 10, 1893, No. 44.

1125. A RIVER LANDSCAPE.—With figures and horses. Dirty, but a genuine early work of Philips Wouwerman, though attributed in the sale catalogue to Pieter.

Panel.

In the collection of G. T. Braine, London, 1857.

Sale.—James Gurney and others, London, March 12, 1898, No. 74.

1125a. Fishermen in a River Landscape.

Panel, 11 inches by 14 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 47.

1126. A DUNE LANDSCAPE.—With a horseman. The dunes are very modern in treatment. Ascribed to Pieter Wouwerman.

Sale.—George Smith, London, May 8, 1901, No. 296 (£37 : 16s.); communicated by A. Bredius.

1126a. A Sandy Road.—On the right a herdsman lies on the ground in front of a cottage. Near him sits a dog. Another herdsman stands in front to the left. In the middle distance cows graze by the roadside. In the extreme left foreground are battered willows.

Panel, 21 inches by 30 inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 131.

1126b. A Road near a River.—Horsemen, peasants, and waggons.

Panel, 13½ inches by 11 inches.

Sale.—G. Donaldson and others, London, July 6, 1901, No. 96.

1126c. A Sandhill.—Figures and horses. Two bathers in a river on the left.

Panel, 11 inches by 12½ inches.

Sale.—Osmaston and others, London, March 22, 1902, No. 25.

1126d. Landscape.—With peasants and horsemen on a road.
19 inches by 25 inches.

Sale.—W. Miller Rawlinson and others, London, July 5, 1902, No. 55.

1126e. A Flemish Landscape.—With horses in front of a farmhouse.

Panel, 21 inches by 29 inches.

Sale.—Conrad and others, Amsterdam, March 10, 1903, No. 1020.

1126f. Landscape.—With a house and figures.

Sale.—S. W. Lawley and others, London, July 5, 1902, No. 55.

1126g. A River Landscape with Soldiers and Bathers.
25 inches by 32 inches.

Sale.—Edward Robinson, London, November 26, 1906, No. 171.

1126h. A River Landscape.—With bridges, houses, and figures.

Panel, $8\frac{1}{2}$ inches by 11 inches.

Sale.—Mrs. John Ashley and others, London, May 31, 1907, No. 56
(£18 : 18s.).

1127. A Landscape with Figures. Sm. 434.—In the centre foreground a cavalier on a grey horse has his hand in his pocket as if about to give an alms to a poor woman. She stands close to an ass laden with panniers, in one of which is an infant. In front of the woman stands a boy with his back to the spectator. On the same side are a poor man seated and a boy on his knees. On the other side are a woman with a bundle on her head and a boy holding a dog in leash.

Described by Sm. from an engraving by Varin.

1128. A SEA PIECE ; CALM WEATHER.—In the foreground on the shore are three men with a boat. On the horizon is a vessel firing a gun. Cloudy sky. The picture is catalogued as the work of Simon de Vlieger, but it is certainly by Philips Wouwerman, as may be seen in the treatment of the clouds and the little stretch of shore on the right, in the foreground and the figures. [Similar to 1130.]

Panel, $6\frac{1}{2}$ inches by 5 inches.

Bequeathed to Aix by Jean Baptiste Marie de Bourguignon de Fabregoules, 1863.

In the Museum, Aix, Provence, 1901 catalogue, No. 381.

1129. A COAST SCENE. Sm. 207.—On the right are dunes, with a tower on the summit. In front a man with a pack on his back goes to the right. He comes from the shore, which is seen on the left. Here lie two fishing-boats ; two others are at sea. Small figures. A very fine picture, light in tone. [Similar to 1130.]

Panel, $7\frac{1}{2}$ inches by 6 inches.

Mentioned by Buchanan, *Memoirs of Painting*, i. 243 ; and by Waagen (ii. 202).

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 30.
Sale.—C. A. de Calonne, London, March 23, 1795, No. 17 (£52 : 10s.).
 In the collection of Lieutenant-Colonel G. L. Holford, London.

1129a. A Coast Scene.

Panel, 6½ inches by 5 inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 204.

1130. A SEA PIECE. Sm. 150.—A rocky coast with a rough sea. Three ships. A very fine picture in the manner of Porcellis.

Panel, 7 inches by 9½ inches.

Exhibited at the London Guildhall, 1895, No. 104.

Sales.—Paris, 1778 (246 francs).

Baron Vivant Denon, Paris, May 1, 1826, No. 130 (601 francs).

Bought by W. Wells from Sm. (for £35).

In the collection of W. Collins, R.A., 1829 (Sm.).

In the collection of Sir Frederick Cook, Bart., Richmond, No. 205.

1130a. Calm Water.

Sale.—Cornelius Dusart, Haarlem, August 21, 1708, No. 174.

1130b. The Shipwreck.—A stormy sea, with waves breaking on a rocky shore. A vessel with shattered masts threatens to founder. The large crew exhibit every sign of despair. Some have manned the lifeboat. Others climb the masts or try to save themselves by swimming. In the distance another vessel is also about to founder.

Signed with the monogram ; panel, 8 inches by 8½ inches.

Sales.—De Burtin, Brussels, July 21, 1819, No. 200.

Chevalier de Burtin, Brussels, November 4, 1841, No. 73 (420 francs, Milich).

1131. A Winter Landscape ; Men breaking the Ice for Rats or Otters. Sm. Suppl. 117.—On the right is an old brick bridge of two arches over a frozen river. On the ice in front are four men and two dogs. One man breaks the ice with an axe ; another helps him with a spear ; the third stands ready with his gun. The fourth stands on the right watching behind a post. On the other side, farther back, is a horse in profile to the right, feeding out of a sack that lies on the ice ; a boy sits on the ice. At the farther end of the bridge in the middle distance is a high wooden erection, beyond which are seen the gable and roof of a house. A dark leaden-grey sky. A fine picture. "The dark clouds . . . offer an effective contrast to the snow-covered bridge. This is a beautiful specimen of art" (Sm.).

Panel, 14 inches by 13 inches.

In the collection of J. Hambrough, Isle of Wight, 1842 (Sm.).

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 201 (800 florins, Mos).

In the Mos collection, Arnhem.

1132. A WINTER LANDSCAPE. Sm. 129.—To the left, on a snow-covered road leading over a stream at the foot of a steep cliff, are a

horseman and two men on foot. In the middle distance a plank is thrown across the stream. In the left foreground is a monk. An early work, broad and sketchy in style.

Panel, $10\frac{1}{2}$ inches by 9 inches.

This is probably identical with Sm. 129; Sm. does not say where the picture was to be found.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 900 D.

1133. THE WOODEN BRIDGE OVER THE FROZEN STREAM.—A frozen canal runs from the front to the back. A little boy is sledging, while a little girl on the right looks on. On the left, farther back, a man holding a pole stands at the edge of a great hole in the ice. On the left a man climbs the bank. Farther back a wooden bridge over the canal leads to a cottage with a leafless tree in front. On the left are two men, one carrying a bundle of brushwood on his head. On the right a figure comes up some wooden steps. A boat is frozen in the ice. To the left is a fine sunlit cloud; sunlight falls also on the snow-covered cottage. A work of the middle period.

Panel, 11 inches by 14 inches.

In the collection of Prince Demidoff, San Donato.

In the collection of the late Rodolphe Kann, Paris; bought as a whole by the London dealers Duveen Brothers, August 1907.

In the Kaiser Friedrich Museum, Berlin.

1134. SPORTS ON THE ICE.—On a frozen canal in front of a town many persons are sledging or skating. On the right a lady in furs with a black mask—probably worn for the sake of warmth—is in a sleigh drawn by a grey horse. A gentleman attending a lady, meets her and salutes her. In front of an inn to the left are four persons in a sledge. A man is attending to the horse's near hind-hoof. In the immediate foreground are two golfers, and children with sledges. To the left, behind a tent in the middle distance, carts cross the stone bridge.

Signed on the left at foot with the full monogram; panel, 19 inches by $25\frac{1}{2}$ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 505.

1135. A WINTER LANDSCAPE.—On a frozen canal in the left foreground is a laden sledge drawn by a horse, seen from the back in a three-quarter view. To the left a man kneels to fasten on his skates; the sledge-driver watches him. On the right a little boy pulls his little sister along on a sledge. Farther back an old lady drives to the right in a well-appointed sledge drawn by a richly harnessed horse. The driver in a handsome livery stands at the back; a dog runs in front. In the distance to the right across the canal are a sledge and some skaters. In the centre is a thatched cottage. In the left middle distance a sledge comes along on the high bank.

In the collection of Ritter Gottfried von Preyer, Vienna.

In the collection of Senator Clark, New York.

1136. A WINTER SCENE. Sm. 182.—On a canal, under the walls of a town to the left, many children are skating and sliding. On the right a man feeds a saddled grey horse, standing in profile to the right. In the middle distance a road leads from right to left across a bridge to the town gate. The distant landscape is covered with snow.

Signed with the monogram ; panel, 14 inches by 23½ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 515 (510 florins, Delfos).

King Maximilian of Bavaria, Munich, 1826 (bought in).

In the Munro collection.

In the Crews collection, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 50.

In the collection of Dr. Paul Müller, Paris.

1137. A WINTER SCENE.—Near a bridge. Four figures. A brown horse to the left. A very fine early work.

Panel, 14 inches by 13 inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 214.

1138. A VILLAGE SMITHY IN A WINTER LANDSCAPE.—In the centre under a grey horse facing right and a bay horse facing left. Both are unharnessed and are about to be fed. A man puts hay into a manger in front of them. In the foreground a watch-dog gnaws a bone. To the right behind a wall is a house with a smoking chimney ; at the side of it is a tree. Near the wall and behind it are four men ; four others are on the ice to the left near a boat that is frozen in. Others are in the distance.

Signed on the right at foot with the full monogram ; panel, 14 inches by 16 inches.

In the Schwerin Museum, 1882 catalogue, No. 1128.

1139. A WINTER LANDSCAPE.—A well-equipped sleigh goes along a frozen canal with a cottage in the centre. The grey horse drawing it is led by a groom on the left, and is about to go up the bank to the left of the canal. Another sleigh with a dark horse comes down. On the ice in front a little boy pushes his little sister in a sledge. Another boy stands on the right. A fine picture, fresh in colour, but much over-cleaned ; it dates from the beginning of the mature period.

Signed on the right with the full monogram ; panel, 14 inches by 17 inches.

In the collection of K. G. Tessin, who bought it from Boucher in Paris (for 360 francs) and sent it to Stockholm in 1741.

In the collection of Queen Louisa Ulrica of Sweden, and in that of King Gustavus III.

In the Stockholm National Museum, 1900 catalogue, No. 709.

1139a. A Winter Landscape.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 18), No. 1 (64 florins 10).

1139b. A Little Winter Landscape.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 362), No. 79 (12 florins 10).

1139c. A Winter Landscape.

Sale.—Widow of Jean de la Coste, The Hague, April 20, 1728 (Hoet, ii. 382), No. 7 (40 florins).

1139d. A Winter Landscape.—A fine little picture.

Sale.—Amsterdam, May 16, 1730 (Hoet, i. 349), No. 7 (29 florins).

1139e. A Winter Landscape.—With skaters and sledges.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 36 (50 florins).

1139f. A Winter Landscape.—Figures and horses on the ice.
13 inches by 17 inches.

In the collection of Nicolaas van Bremen, The Hague, 1752 (Hoet, ii. 483).

1139g. A Winter Landscape.—With a sleigh and figures on the ice. [Possibly identical with 1150.]
16 inches by 19½ inches.

Sale.—Gerard Bicker van Zwieten, The Hague, April 4, 1755 (Terw. 120), No. 43 (220 florins).

1139h. A Little Winter Landscape.

Sale.—Johan Engelman, Haarlem, July 16, 1782, No. 47.

1140. A Winter Scene. Sm. 108.—A canal with a snow-covered wall at the side. Many figures.

Panel, 13 inches by 18½ inches.

Sales.—Potier, Paris, February 28, 1757 (303 francs).

Lempereur, Paris, May 24, 1773 (960 francs).

Comte Dubarry, Paris, November 21, 1774 (600 francs).

Beaujon, Paris, April 25, 1787 (990 francs).

1140a. A Winter Landscape.—A horse, a dog, and figures. On the right is a castle with a stone bridge. On the left is a cottage.

17 inches by 13 inches.

Sale.—Leyden, August 26, 1788, No. 165 (210 florins, Spruyt).

1140b. A Winter Landscape.—Cottages. Children playing.

Panel, 7 inches by 9½ inches.

Sale.—Amsterdam, June 21, 1797, No. 218 (19 florins 10, Le Dentu).

1140c. A Winter Landscape.—On a dyke are a horseman and a man on foot; farther away is a dog. At the side a bridge leads over the ditch to a cottage, from which a dog comes. A bird sits on a branch of a tree near the cottage. On the other side, below the dyke, are houses; farther back is a church.

Panel, 16½ inches by 14½ inches.

Sale.—Rotterdam, August 7, 1798, No. 75 (11 florins 3, Sera).

1141. A Winter Landscape.—In front is a little hill with trees. At the foot of it is a rustic barn with a hayrick partly visible. At the side is a frozen canal, with peasants playing golf, and skaters. Farther away are a stone bridge and cottages; beyond them is a hill. A dark sky, against which the snow is effectively relieved.

Panel, 9 inches by 11 inches.

Sale.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 271 (215 florins, Labouchere).

1142. A Winter Scene. Sm. 241.—Cottages, ruins, and a light wooden bridge; snow is falling.

Panel, 12 inches by 13½ inches.

Sale.—Van Leyden, Paris, September 10, 1804 (730 francs).

1143. A Winter Landscape.—On a frozen river near cottages are a sledge laden with goods and two children with a little sledge. Also there is a well-appointed sleigh carrying a lady and gentleman. A fine distance.

Panel, 8 inches by 10 inches—or the reverse, according to the Slingeland catalogue.

Sales.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 225), No. 7 (54 florins).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 519 (204 florins, Fouquet).

H. ten Kate, Amsterdam, June 10, 1801, No. 191 (268 florins, Roelofs).

Amsterdam, April 24, 1811, No. 140 (210 florins, Reyers).

W. Reyers, Amsterdam, September 21, 1814, No. 183 (290 florins, Hulswit).

1143a. A Winter Landscape.—A frozen river with skaters and people in sledges. At the side is a house. A bridge over the river. Silvery in tone.

Panel, 16½ inches by 12½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 65.

1143b. A Winter Landscape.—Ladies in sledges drive along a canal. In the right foreground a grey horse, unharnessed, is eating hay.

Panel, 14 inches by 19½ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 86.

1144. A Winter Landscape.—On a frozen town ditch are skaters. A horse is led along. A woman has fetched water and carries it home. [Compare 1148.]

Panel, 14½ inches by 11 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 362.

1144a. A Winter Landscape.—With figures and horses.

Panel, 10 inches by 14½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 734.

1145. A Winter Scene. Sm. Suppl. 267.—Open country near a hamlet. The house-tops and the church steeple are seen above rising ground on the right. On a winding and rugged road to the left are three figures, two of whom come forward. Near an old gateway is a dog.

Panel, 14 inches by 12 inches.

In the Lockhart collection, Rotterdam, bought as a whole by Galli in 1824 and exported to Scotland.

In the possession of the Edinburgh dealer Allan, 1829 (priced at £120).

1145a. A Winter Landscape.—With figures.

Canvas.

Sale.—Antwerp, March 30, 1846, No. 2.

1146. A Winter Scene. Sm. 315 and Suppl. 119.—In the right foreground is a cottage with a wooden annexe and some old tree-trunks near it. On a frozen river are numerous skaters. A man pushes a sledge containing a woman and a child. A man skates with his back to the spectator. Three boys and a girl, one of whom has fallen. On the left are a man and woman on horseback, preceded by a woman carrying a child on her back. The country is under snow. "A good example of the master" (Sm.).

Panel, 14 inches by 20 inches.

In the De Vos collection, Amsterdam, 1829 (Sm.).

Sales.—J. de Vos, Amsterdam, July 2, 1833, No. 44 (1615 florins).

Hendrik Six van Hillegom, Amsterdam, November 25, 1851, No. 54; it was in this collection in 1842 (Sm.).

1147. View on a Canal in Winter. Sm. Suppl. 91.—A high rustic bridge abuts against a bank at one side and against a ruined brick arch on the other. A boy and a woman carrying faggots cross the bridge. A peasant carrying a bundle of wood climbs a bank. On the other side are two children and a man breaking the ice. Beyond them, a boy descends a ladder. "A faithful transcript of nature" (Sm.).

Panel, 12½ inches by 14½ inches.

Mentioned by Waagen (ii. 291); and by W. Bürger, *Trésors d'Art en Angleterre*, p. 299.

Exhibited at Manchester, 1857, No. 994.

In the collection of Charles Bredel, 1842 (Sm.).

Sales.—Miss Bredel, London, May 1, 1875 (£1281, Colnaghi).

Albert Levy, London, June 16, 1876 (£1102: 10s., Lesser).

1148. A Winter Landscape.—A road leads back over a bridge to a town gate. On the frozen canal in front are two men, and a bay horse eating hay. A skater pulls a sledge along. Near him another man fastens on his skates. A woman who has fetched water goes away to the left, leading her child by the hand. In the middle distance a traveller comes along the road by the canal. Above the snow-clad hills in the distance is a dark cloud. [Compare 1144.]

Signed on the right at foot with the full monogram; panel, 16 inches by 13 inches.

Probably in the Posch collection, Brussels.

Sales.—Héris (Biré collection) of Brussels, Paris, March 25, 1841, No. 14.
H. de Kat of Dordrecht, Paris, May 2, 1866, No. 95 (1720 francs).
Baron de Bournenville, Paris, May 9, 1881, No. 556.

1148a. **A Winter Landscape**.—With a grey horse.

13½ inches by 18½ inches.

Sale.—Sir W. W. Knighton, London, 1885 (£115 : 10s.).

1149. **VIEW ON A CANAL IN WINTER**. Sm. Suppl. 184.

—To the right on the snow-bound bank of a canal stands a reddish-bay horse, unharnessed, in profile to the left. It bends its head down to the hay which a man standing behind throws down. On the right, farther back, stands a grey horse facing the spectator. To the right of it a man is fastening his shoe. In front is a dog, behind it is a tent. Farther back are the top of a church tower and a ruin. On the left, which is filled by the frozen canal, a little boy draws his comrade away in a little sledge. A dog barks; to the right a boy has fallen down. Behind them comes a lady in a sleigh drawn by a richly caparisoned horse; the coachman in red, standing at the back, drives to the left. On the ice at the back are numerous skaters. On the farther bank are a village and a windmill. Genuine but very dark.

Signed on the left at foot with the monogram; panel, 14 inches by 19 inches.

Sales.—Stevens, Antwerp, August 9, 1837, No. 160 (6000 francs, Ter Bruggen).

Weber de Treuenfels of Antwerp, Paris, April 8, 1867, No. 41 (4200 francs).

Vicomte de Buisseret, Brussels, April 29, 1891, No. 128.

Huybrechts, Antwerp, May 12, 1902, No. 144 (7600 francs).

1150. **A WINTER SCENE**. Sm. Suppl. 219.—On the left a road ascends in a slight curve to a red brick bridge of two arches over a frozen river, and leads on to a village in the distance. On the ice to the right a bay horse, unharnessed, stands feeding from a sack, beside a sleigh. On the left the driver plays bowls with a countryman; a woodcutter, seen from the back, and his boy in a blue coat look on. A "very clever picture" (Sm.). [Possibly identical with 1139g.]

Signed; panel, 16 inches by 19½ inches.

Probably in the Simon collection, Brussels.

Sale.—(Probably) Héris (Biré collection) of Brussels, Paris, March 25, 1841, No. 15—measuring 16 inches by 20 inches.

In the collection of P. Norton before 1842 (Sm.).

Sale.—S. B. Goldschmidt of Frankfurt-on-Main, Vienna, March 11, 1907, No. 61 (4700 florins).

1151. **A WINTER LANDSCAPE**.—Two men stand on a frozen river in front; one wears a red jacket. Beyond them a man and a boy cross a wooden bridge. On the high bank to the right are cottages and trees. Under the bridge is a man in a little boat.

Panel, 7½ inches by 9 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 133.

Sale.—Massey Mainwaring, London, March 16, 1907, No. 35.

1152. Still-Life. Sm. 440.—An earthen crock surmounted by a morion helmet ; around the rim are several lighted candles, while one candle is on the top. On the table are plates slightly sketched in. "This curious picture . . . was probably intended as a burlesque on the Society of Artists at Haarlem, of which the painter was a member" (Sm.).

Dated 1647 ; circular panel, 9 inches across.

In the possession of the London dealers Woodburn, 1829 (Sm.).

1153. STUDY OF TWO HORSES.—On the right a grey horse, saddled and bridled, lies on the ground facing right. Its near hind leg is bent under it ; its off hind leg, nearest to the spectator, is stretched out. It raises its head, panting. On the left a bay horse, seen from the back, is kicking.

Panel, 12½ inches by 18½ inches.

Bequeathed by Daniel Mesman to Cambridge University, 1834.

In the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 340.

1154. LANDSCAPE WITH FIGURES AND ANIMALS.—In the centre foreground, beneath two leafless willows near a broken fence, two children are playing. One, seen from the back, is in blue ; the other, behind and facing the spectator, is in red, and stretches the left arm out sideways. To the left of them on a road leading from the back comes a peasant riding on a mule ; he looks at the children. In the right distance are two horsemen ; one is seen from the front in a foreshortened view ; the other, on the right, is in profile to the left. Beyond the rising pasture-ground is the roof of a cottage near some tree-tops. In a warm brown tone, relieved only by the colours of the children's dresses. A dark picture of slight importance.

Signed in the centre at foot with the monogram ; panel, 10 inches by 12 inches.

In the Rath Museum, Budapest, 1906 catalogue, No. 156.

1155. A PICTURE OF HORSES.—A late work. Rather dark, but otherwise very good.

In the collection of the Marquess of Lothian, Newbattle Abbey.

1156. The Nobleman and the Peasant.

Sale.—Féral, Paris, April 24, 1901, No. 106.

In the possession of the Paris dealer F. Kleinberger.

In the collection of T. Humphry Ward, London.

1156a. Horses in a Landscape.

Sale.—Amsterdam, September 24, 1686 (Hoet, i. 5), No. 1 (100 florins).

1156b. Horses and Figures.

Sale.—Amsterdam, May 16, 1696 (Hoet, i. 37), No. 67 (40 florins).

1156c. Horses and Figures in a Landscape.—A large picture.
Sale.—Amsterdam, April 20, 1701 (Hoet, i. 62), No. 4 (395 florins).

1156d. Horses and Figures.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 87), No. 9 (60 florins).

1156e. Figures and Horses.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 107), No. 46 (102 florins).

1156f. Horses and Figures.—[Pendant to 1164c.]

Sale.—Amsterdam, June 7, 1708 (Hoet, i. 123), No. 6 (300 florins—with No. 7, also by Wouwerman).

1156g. Landscape with Horses.

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 126), No. 21 (105 florins)—No. 28 of the original catalogue.

1156h. A Horseman and other Figures.

Sale.—Pictures from the Castle of Loo, Amsterdam, July 26, 1713, No. 43 (225 florins).

1156i. Horses and Figures.

Sale.—Amsterdam, July 11, 1714 (Hoet, i. 176), No. 14 (50 florins).

1156j. Horses and Figures in a Landscape.

Sale.—Gerbrand Pancras, Amsterdam, April 7, 1716 (Hoet, i. 186), No. 8 (160 florins).

1156k. A Picture of many Horses.

14 inches by 18 inches.

Sale.—Mattheus van den Broucke, Dordrecht, June 17, 1717 (Hoet, i. 211), No. 7 (170 florins).

1156l. Horses in a Landscape.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 223), No. 42 (145 florins)

1156m. A Very Fine Picture of Horses.—[Pendant to 1156n.]

Sale.—The Hague, May 3, 1729 (Terw. 6), No. 50 (90 florins).

1156n. A Picture of Horses.—[Pendant to 1156m.]

Sale.—The Hague, May 3, 1729 (Terw. 6), No. 51 (70 florins).

1156o. Horses in a Landscape.

24½ inches by 31 inches.

Sale.—The Widow Visser, Amsterdam, 1733 (Hoet, i. 378), No. 4 (146 florins).

1156p. Horses.

Sale.—Joan de Vries, The Hague, October 13, 1738 (Hoet, i. 565), No. 99 (72 florins).

1156q. Landscape with many Figures.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 15 (13 florins, 10).

1156r. Horses and Figures.

18 inches by 16 inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 76), No. 9 (200 florins).

1156s. A Picture of Horses and other Objects.

Sale.—The Hague, November 24, 1744 (Hoet, ii. 152), No. 17 (28 florins).

1156t. Landscape with Figures and Horses.

20½ inches by 16 inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 225), No. 5 (134 florins).

1156u. Landscape with Figures and Horses.

8 inches by 9 inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 225), No. 6 (38 florins).

1156v. Landscape with Figures and Horses.

15 inches by 13 inches.

Sale.—David Jetswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 31 (5 florins 10).

1156w. Landscape with Horses and Figures.

13½ inches by 10 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 317), No. 44 (100 florins).

1156x. Landscape with Figures and Horses.

13½ inches by 13½ inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 317), No. 45 (108 florins).

1156y. Horses and Peasants with a Dog.

In the collection of Arnoud Leers, Amsterdam, 1752 (Hoet, ii. 524). The Leers sale of May 19, 1767, included only one Wouwerman (95*f*).

1156z. Horsemen and Horses.

In the collection of Arnoud Leers, Amsterdam, 1752 (Hoet, ii. 524). *See* note to 1156y.

1157. A Landscape with Horses and Figures.

30 inches by 33½ inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 510); not in the Braamcamp sale of 1771.

1157a. Landscape with Three Horses.

16 inches by 13½ inches.

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 468).

1157b. Landscape with Horses and Figures.—With accessories.

11 inches by 11½ inches.

In the collection of Jacob Halfwassenaar, The Hague, 1752 (Hoet, ii. 466).

1157c. A Picture of Horses.—With accessories.

21½ inches by 20½ inches.

In the collection of Diderik van Slingelandt, The Hague, 1752 (Hoet, ii. 406).

1157d. A Fine Landscape with many Figures.—A coach and four.*Sale.*—Lambertus van Gemert, Antwerp, June 7, 1764 (Terw. 367), No. 2 (85 florins).**1157e. Landscape with Figures and Horses.**

Panel, 20 inches by 14 inches.

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 380), No. 81 (70 florins).**1157f. A Picture of Horses.—With accessories.**

21½ inches by 20½ inches.

Sale.—The Hague, November 16, 1790, No. 3 (700 florins, Coclers).**1158. Landscape with many Figures and Horses. Sm. 208.**Mentioned by Buchanan, *Memoirs of Painting*, i. 250.*Sale.*—C. A. de Calonne, London, March 23, 1795, No. 79.**1158a. Landscape with Horses.**Mentioned by Buchanan, *Memoirs of Painting*, ii. 71-72.*Sale.*—Robit, Paris, May 21, 1801.

In the Bryan collection, London, 1802, No. 156.

1159. Landscape with Horses and Figures. Sm. 225.—"This capital picture is finely composed, and represents the animal in every variety of position; the whole are relieved by a fine clear sky" (Sm.).*Sale.*—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£264: 12s., Descamp).**1160. Landscape with Figures and Horses. Sm. 243.**

20 inches by 27 inches. [Pendant to 1161.]

Sale.—Sir George Yonge, Bart., London, March 25, 1806 (£84, J. Meyer).**1161. Landscape with Figures and Horses. Sm. 244.**

Probably 20 inches by 27 inches. [Pendant to 1160.]

Sale.—Sir George Yonge, Bart., London, March 25, 1806 (£64, J. Meyer).

1161a and b. Two Small Pictures of Animals.

Sale.—Antwerp, July 30, 1812, No. 29.

1161c. Horses and Figures.—In a hilly landscape with trees.

Sale.—Amsterdam, April 14, 1813, No. 16 (20 florins).

1161d. Landscape with Horses.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 291-92.

In the collection of Lucien Bonaparte, 1815, No. 115.

1161e. Landscape with Horses.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 291-92.

In the collection of Lucien Bonaparte, 1815, No. 139.

1161f. Landscape with Figures and Horses.

Canvas.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 140 (14 florins, Van Buyten).

1161g. The Back of a House.—With accessories.

18 inches by 14 inches.

Sales.—Baron Vivant Denon, Paris, May 1, 1826.

William Wells of Redleaf, London, May 12, 1848 (£405 : 15s., Farrer).

1161h. A Woman with a Child, and a Waggoner.—On a hill.
An early work.

In the collection of John Neeld, Grittleton House, 1854 (Waagen, ii. 247).

1161i. A Large Picture of Horsemen.

In the collection of R. P. Nichols, London, 1857 (Waagen, Suppl. 24).

1161j. Horses.

In the collection of J. J. von Hirsch, Würzburg, 1863 (Parthey, ii. 807).

1161k. Landscape with Figures and Horses.

Panel, $9\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Waterpark and others, London, June 12, 1897, No. 139.

1161l. Horsemen and Horses in a Town.—Near a river.

27 inches by 36 inches.

Sale.—London, March 14, 1903, No. 57.

1161m. Landscape with Figures and Horses.

22 inches by $28\frac{1}{2}$ inches.

Sale.—James Henry Crofts and others, London, March 6, 1905, No. 134.

1161n. Figures and Horses in a Landscape.

Panel, 9 inches by 13 inches.

Sale.—H. J. A. Eyre and others, London, December 9, 1905, No. 78.

11610. Figures and Horses.

12 inches by 15 inches.

Sale.—London, February 5, 1906, No. 23.

11611. Horsemen and Figures.

Sale.—G. A. Hiley, London, July 2, 1906, No. 34.

11611q. A Nobleman conversing with Two Others.—Their horses are held by grooms.

Canvas, 16 inches by 20½ inches.

Sale.—Fritz Gerstel, Berlin, January 21, 1908, No. 8.

11612. AN EARLY WORK.—Brown in tone. Rather too brown, but otherwise not bad. [Possibly identical with 33. Compare 829.]

In the collection of the Earl of Derby, Knowsley House.

1163. A FINE EARLY WORK.

In the collection of the Earl of Ilchester, Melbury Park.

1164. A LATE WORK.—Restless through excess of detail. The principal figure is that of a lady in pale blue on a grey horse. [Compare 585.]

In the Jussupoff collection, St. Petersburg.

1164a and b. Two Small Pictures.

Among the effects of Jacob Lakeman, who died at Amsterdam, February 28, 1693; inventoried by the notary C. Ypelacr (valued at 150 florins)—communicated by A. Bredius.

1164c. A Picture.—[Pendant to 1156f.]

Sale.—Amsterdam, June 7, 1708 (Hoet, i. 123), No. 7 (300 florins, with No. 6, also by Wouwerman).

1164d. A Picture.

About 12 inches by 16 inches.

Sale.—Matheus van den Broucke, Dordrecht, June 17, 1717 (Hoet, i. 211), No. 8 (47 florins).

1165. A Picture.

Octagonal.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 223), No. 43 (31 florins, with 204a).

1165a. A Small Picture.

Sale.—Amsterdam, September 17, 1727 (Hoet, i. 320), No. 8 (50 florins).

1165b. A Small Picture.

Sale.—Amsterdam, March 25, 1728 (Hoet, i. 324), No. 90 (5 florins).

1165c. A Fine Picture.

Sale.—Philip Cosson, Amsterdam, March 18, 1729 (Hoet, i. 331), No. 2 (97 florins).

1165d. A Picture.

Sale.—Philip Cosson, Amsterdam, March 18, 1729 (Hoet, i. 331), No. 3 (60 florins).

1165e. A Pendant to 653 ("A Hunting Party Reposing").

15 inches by 17 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 394), No. 125 (225 florins).

1165f. A Picture.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 394), No. 126 (300 florins).

1165g. A Very Fine Picture.

11½ inches by 10½ inches.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 433), No. 32 (25 florins).

1165h. A Comprehensive and Very Fine Picture.

Sale.—Amsterdam, August 17, 1735 (Hoet, i. 442), No. 2 (230 florins).

1165i. A Picture.

12½ inches by 8½ inches.

Sale.—Richard Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 472), No. 100 (50 florins).

1165j. A Picture.

13½ inches by 13 inches.

Sale.—Richard Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 472), No. 101 (10 florins 10).

1165k. A Small Picture of Slight Importance.

Very probably identical with one of the other pictures named as from this collection.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 1.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 5.

1165l. A Picture.—[Pendant to 87.]

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 12.

Sale (supplementary).—Comtesse de Verrue, Paris, April 9, 1737, No. 20 (3775 francs, with pendant).

1165m. A Copy.—Painted by Wouwerman.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 4.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 38 (120 francs).

1165n. A Picture.

15 inches by 19½ inches.

Sale.—M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 57), No. 39 (32 florins).

1165o and p. **Two Pictures.**

Sale.—The Hague, November 24, 1744 (Hoet, ii. 153), No. 42 (15 florins).

1165q. **A Fine Picture.**—Of the early period.

15½ inches by 13 inches.

Sales.—Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 188), No. 26 (6 florins 5).

1165r. **A Picture.**—With many figures, and a fine distance to the right. [Pendant to 188i.]

22½ inches by 26½ inches.

Sale.—Pictures from Saxony, Amsterdam, May 22, 1765 (Terw. 435), No. 99 (87 florins).

1165s and t. **Two Fine Pictures.**

14 inches by 16 inches.

Sale.—Antwerp, September 28, 1765 (Terw. 493), No. 6 (137 florins).

1165u and v. **Two Fine Pictures.**

15 inches by 21 inches.

Sale.—Antwerp, September 28, 1765 (Terw. 493), No. 7 (51 florins).

1165w. **A Picture.**—Small and rather dark.

In the collection of the Earl of Breadalbane, London, 1854 (Waagen, ii. 239).

1165x. **A Picture.**—Of the early period.

In the collection of R. P. Nichols, London, 1857 (Waagen, Suppl. 240).

A CHRONOLOGICAL LIST OF PICTURES THAT BEAR DATES OR CAN BE DATED

1638. 193*a*. A Horse Fair. Langston sale, London, 1809.
1646. 219. A Horse and its Rider. Leipzig Town Museum.
770*b*. A Cavalry Skirmish. Guerin sale, The Hague, 1740.
1647. 815. Military with Prisoners. Marsland sale, London, 1840.
1152. Still-life. Woodburn the London dealer, 1829.
1649. 483. A Horseman in the Inn-yard. Dresden Gallery.
722. A Peasant saluting a Sportsman. Earl of Northbrook, London.
1650. 392*a*. A Narrow Rocky Pass over High Mountains. Isenburg sale, Frankfort, 1898.
1652. 20. Christ on the Cross. Wellesley sale, Brussels, 1846.
1653. 468*c*. Horsemen halting at an Inn. Von Krane-Matena collection, Darmstadt, 1863.
1020. The Breaking-up of a Country Fair. R. Baillie Hamilton, London.
1656. 295. A Hunting Party halting at an Inn. Baron Edmond de Rothschild, Paris.
788. A Battle between Polish and Turkish Cavalry. Hermitage, St. Petersburg.
1659. 363. The Ferry. Amsterdam sale, 1739.
1660. 27. St. Hubert. Lord Penrhyn, Penrhyn Castle.
1661. 982. A Woman selling Fish in the Dunes. The late Karl J. Trübner, Strassburg.
1662. 473. Horsemen halting at an Inn. Ruelens sale, Brussels, 1883.
1668. 503. A Grey Horse in a Stable. Albert von Rothschild, Vienna, 1904.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN SMITH'S CATALOGUE OR ENGRAVED
BY MOYREAU.

The number in the first column of a picture described in Smith's Catalogue, Vol. I. (1829), or Smith's Supplement (1842), or of a picture engraved in Moyreau's collection (1737-62), corresponds in this catalogue to the number given in the second, third, or fourth columns respectively.

Thus if the reader desires to find Moyreau 10, he must look for 10 in the first column and then notice the corresponding number in the fourth column headed "M.", namely 676. Thus, M. 10 = HdG. 676.

	Sm.	Sm. Suppl.	M.		Sm.	Sm. Suppl.	M.
1	788	741	714	32	144	= Sm. 78	544
2	746	= Sm. 2	548	33	444	739	194
3	619	= Sm. 10	643	34	1000	514	497
4	638	= Sm. 11	984	35	704	515	496
5	635 ^h	= Sm. 12	603	36	535	174	1009
6	26	= Sm. 13	70	37	497	= Sm. 92	179
7	626	= Sm. 16	351	38	62	= Sm. 370	659
8	371	= Sm. 17	1029	39	20	= Sm. 67	797
9	482	884	182	40	757	82	117
10	568	15	676	41	987	= Sm. 117	646
10*	1001	...	...	42	449	= Sm. 118	934
11	422	831	422	43	1095	= Sm. 123	57
12	699	= Sm. 34	699	44	443	= Sm. 132	820
13	183	377	626	45	674	1045	893
14	620	= Sm. 36	371	46	875	= Sm. 130	1024
15	838	= Sm. 39	482	47	555	= Sm. 136	1064
16	713	479	568	48	631	845	745
17	125	= Sm. 40	713	49	505	598	787
18	603	= Sm. 41	183	50	984	1041	586
19	951	648	838	51	1008	286	537
20	601 ^a	616	620	52	864	611	440
21	5	500	125	53	539	= Sm. 53	144
22	529	460	704	54	675	= Sm. 52	280
23	601 ^b	= Sm. 51	535	55	714	= Sm. 58	444
24	15 ^a	= Sm. 327	759	56	997	= Sm. 56	630
24*	16	...	...	57	786	869	551
25	150	18	...	58	136	870	951
26	194	14	131	59	839 ^b	775 ^d	126
27	821	499	1093	60	65	= Sm. 168	376
28	439	1020	857	61	63 ^e	= Sm. 359	1043
29	379 ^b	= Sm. 74	6	62	844	= Sm. 172	113
30	382	= Sm. 75	716	63	614	946	663
31	442	= Sm. 77	708	64	145 ^c	= Sm. 178	689

	Sm.	Sm. Suppl.	M.		Sm.	Sm. Suppl.
65	13	= Sm. 183	691	112	856	= Sm. 294
65*	16	...	...	113	192	328
66	28	364	1037	114	189	530
67	1031	= Sm. 189	692	115	1025	436
68	155	929	876	116	709	639
69	131	881	821	117	689	1131
70	628	1083	62	118	1029	569
71	1007	1084	1007	119	367	= Sm. 315
72	509	931	1000	120	602	= Sm. 317
73	876	= Sm. 202	509	121	504	= Sm. 324
74	691	836	674	122	710	= Sm. 325
75	692	459	875	123	133	= Sm. 322
76	829	884 ^a	1008	124	1096 ^f	336
77	403	1109	866	125	447	= Sm. 228
78	74	= Sm. 55	880	126	430	950
79	822	= Sm. 212	495	127	64	798
80	806	815	570	128	1097	= Sm. 328
81	1096	762	550	129	1132	= Sm. 333
82	445	832	55	130	1030	= Sm. 164
83	148	= Sm. 221	115	131	685	= Sm. 140
84	25	= Sm. 224	707	132	882	= Sm. 30
85	24	= Sm. 227	549	133	494	= Sm. 138
86	807	778	870	134	1006	927
87	1019	= Sm. 229	555	135	1003	938
88	922 ^a	690	904	136	19	= Sm. 334
89	770 ^g	750	450	137	677 ^d	= Sm. 335
90	340	= Sm. 239	...	138	109	= Sm. 336
91	1010	1147	...	139	451	397
92	469	513	...	140	296	413
93	677	181	...	141	847	307
94	446	= Sm. 256	...	142	923	934
95	953	= Sm. 255	...	143	392	= Sm. 340
96	358	811	...	144	604	45
97	54	= Sm. 455	...	145	332	129
98	390	= Sm. 176	...	146	321	722
99	204	= Sm. 271	...	147	725	= Sm. 341
100	587	= Sm. 273	...	148	1014	= Sm. 342
101	963	= Sm. 277	...	149	330	740
102	119	= Sm. 279	...	150	1130	= Sm. 481
103	234	= Sm. 286	...	151	726	398
104	1077	399	...	152	826	1022
105	53	1082	...	153	450	= Sm. 348
106	182	130	...	154	995	= Sm. 426
107	287	= Sm. 287	...	155	448	597
108	1140	= Sm. 291	...	156	156	= Sm. 354
109	1111	= Sm. 290	...	157	1051	= Sm. 357
110	558	= Sm. 70	...	158	859	282
111	905	1115	...	159	305	512

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.
160	774	636	205	396	= Sm. 429
161	158	= Sm. 366	206	605	961
162	153	781	207	1129	962
163	= Sm. 66	789	208	1158	642
164	889	= Sm. 371	209	= Sm. 55	411
165	238	= Sm. 372	210	102	272
166	= Sm. 60	976	211	910	= Sm. 425
167	65 ^a	= Sm. 376	212	988	= Sm. 438
168	162	989	213	924 ^c	1110
169	880	= Sm. 378	214	586 ^b	= Sm. 447
170	= Sm. 126	112	215	659	= Sm. 63
171	491	= Sm. 294	216	964	42
172	70	735	217	564	467
173	1035	= Sm. 385	218	711	= Sm. 458
174	177	= Sm. 387	219	773	1150
175	1012	316	220	1100	= Sm. 460
176	545	= Sm. 388	221	721	533
177	910 ^a	302	222	544	= Sm. 465
178	866	599	223	772	= Sm. 466
179	113	= Sm. 391	224	292	991
180	1123	= Sm. 393	225	1159	= Sm. 470
181	1013	384	226	999	= Sm. 477
182	1136	= Sm. 396	227	196	812
183	966	77	228	656	= Sm. 480
184	<i>See</i> 292	1149	229	635	= Sm. 481
185	152	= Sm. 475	230	= Sm. 84	668
186	680	873	231	516	= Sm. 482
187	1098	= Sm. 257	232	317	= Sm. 483
188	538	= Sm. 407	233	103	= Sm. 478
189	749	49	234	= Sm. 41	480
190	679	= Sm. 408	235	= Sm. 42	= Sm. 486
191	909	765	236	606	89
192	641	= Sm. 414	237	711 ^a	= Sm. 485
193	678	1118	238	492	841
194	1097 ⁱ	264	239	930	= Sm. 489
195	331	772 ^a	240	107	291
196	324	= Sm. 417	241	1142	766
197	408	= Sm. 418	242	833	= Sm. 492
198	354	(¹)	243	1160	47
199	563	618	244	1161	= Sm. 410
200	289	= Sm. 424	245	607 ^a	= Sm. 504
201	242	= Sm. 428	246	794	= Sm. 505
202	1043	66 ^e	247	1101	= Sm. 506
203	933	467 ^b	248	1102	= Sm. 510
204	820	883	249	1033	928

¹ Sm. Suppl. 198 is the equestrian portrait of Pieter Schouts by Th. de Keyser in the Rijksmuseum, Amsterdam, Kat. 1907, Nr. 1350; it is signed with Th. de Keyser's monogram, and dated 1660.

	Sm.	Sm. Suppl.		Sm.		Sm.
250	1103	= Sm. 512	298	609	345	745
251	1104	= Sm. 513	299	175	346	787
252	682	46	300	456	347	586
253	507 ^a	= Sm. 107	301	455	348	537
254	840	972	302	1079	349	440
255	657	= Sm. 507	303	974	350	280
256	940	784	304	926	351	630
257	796	992	305	858	352	551
258	683	695	306	706	353	126
259	333	986	307	375	354	376
260	1106	993	308	293	355	= Sm. 293
261	= Sm. 135	= Sm. 453	309	425	356	1037
262	452	662	310	978	357	570
263	684	= Sm. 62	311	941	358	550
264	271	138	312	1107	359	55
265	1105	39	313	840 ^a	360	115
266	195	= Sm. 169	314	1112	361	707
267	508	1145	315	1146	362	549
268	729 ^a	= Sm. 101	316	476	363	52
269	163	105	317	664	364	527
270	355	670	318	865	365	645
271	852	= Sm. 390	319	919	366	846
272	409	...	320	942	367	160
273	688	...	321	943	368	904
274	= Sm. 273	...	322	625	369	75
275	828	...	323	27	370	1085
276	380 ^a	...	324	800	371	435
277	994	...	325	755	372	48
278	1026	...	326	797	373	= Sm. 62
279	517	...	327	548	374	1034
280	32	...	328	643	375	410
281	= Sm. 135	...	329	984	376	867
282	1032	...	330	676	377	913
283	592	...	331	1093	378	87
284	510	...	332	6	379	874
285	1036	...	333	857	380	890
286	197	...	334	716	381	854
287	139	...	335	351	382	720
288	169	...	336	759	383	862
289	185	...	336*	= Sm. 345	384	137
290	751	...	337	496	385	903
291	522	...	338	179	386	395
292	685 ^b	...	339	117	387	761
293	663	...	340	646	388	687
294	911	...	341	57	389	381
295	977	...	342	893	390	461
296	495	...	343	1024	391	477
297	608	...	344	1064	392	898

	Sm.		Sm.		Sm.
393	121	437	= Sm. 226	481	610
394	233	438	1	482	632
395	914	439	809	483	990
396	434	440	1152	484	= Sm. 88
397	1039	441	478	485	730
398	206	442	640	486	801
399	(1)	443	487	487	685 ^d
400	1005	444	488	488	698
401	143	445	652	489	996
402	808	446	654	490	457
403	= Sm. 331	447	853	491	747
404	1097 ^c	448	653	492	412
405	1108	449	= Sm. 63	493	40
406	671 ^a	450	43	494	327
407	56	451	1044	495	= Sm. 422
408	906	452	116	496	68
409	907	453	69	497	394
410	91	454	44	498	899
411	671	455	756	499	900
412	965	456	925	500	418
413	658	457	1044	501	92
414	593	458	285	502	908
415	748	459	863	503	980
416	184	460	534	504	837
417	939	461	775	505	742
418	84	462	357	506	850
419	104	463	843	507	589
420	937	464	1042	508	380 ^b
421	= Sm. 57	465	171	509	818
422	51	466	830	510	76
423	665	467	600	511	817
424	971	468	686	512	524
425	782	469	= Sm. 228	513	536
426	400	470	180	514	849
427	960	471	612	515	124
428	120	472	= Sm. 126	516	421
429	701	473	295	517	1054
430	366	474	465	518	(2)
431	922	475	776	519	(8)
432	936	476	= Sm. 229	520	649
433	1124	477	623	521	948
434	1127	478	572	522	458
435	1071	479	337	...	...
436	816	480	431	...	...

¹ By Th. de Keyser. See note on Sm. Suppl. 198.

² After Wouwerman. Royal Picture Gallery, Dresden, No. 1471.

³ After Wouwerman. Royal Picture Gallery, Dresden, No. 1472.

INDEX OF PUBLIC AND PRIVATE COLLECTIONS AND OWNERS

Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Vienna, the Kunsthistorisches Hofmuseum; Florence, the Pitti and Uffizi. The numbers refer to the entries; *Wou.* stands for Wouwerman.

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OF THE SEVENTEENTH CENTURY

BASED ON THE WORK OF

JOHN SMITH

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[WITH THE ASSISTANCE OF DR. W. R. VALENTINER]

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